


# The ABC of Collecting Old English China

J. F. Blacker



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J. F. Blacker



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# THE ABC OF COLLECTING OLD ENGLISH CHINA

Giving a Short History of the English  
Factories, and showing how to apply  
Tests for Unmarked China before  
1800.

By  
J. F. BLACKER.

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MANY books have been written on Old English China, and, in venturing to submit this addition to the number, we hope to reach collectors generally, and also those to whom the prohibitive price of the best books, with their lovely illustrations, has been an absolute barrier to possession. Our illustrations are many of them drawn with an ordinary pen from a specimen selected to illustrate a point. The writer has had the advantage of handling pieces in a great many collections, and also dealing with china actually for sale. The cover of the book is from a copper plate in the author's possession, engraved in 1614, and will form the cover of the series.

Thanks are due, and are hereby tendered, to Mr. J. H. VOXALL, M.A., M.P., for kindly reading the proofs.



# OLD CHINA.

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## THE A B C OF COLLECTING.

**T**HE beginner is bound to make mistakes in china-buying as in everything else, but, with careful guidance, errors may be reduced to a minimum. This book aims to give that guidance and to lead the diligent student onward, step by step, until a more or less expert judgment may be given by him on specimens submitted for his examination.

**Mistakes in  
China-Buying.**

The first note is one of warning—never buy with your ears—in other words, learn to rely upon your eyes, upon your fingers, upon a knife, or upon a file. The respectable dealers will always give a written guarantee with any piece of costly china, and will refund the price if proved to be wrong. On the other hand, the tyro can scarcely expect to begin by making extraordinary bargains; therefore, the best plan at starting is to limit your price until such a time as you feel sure of yourself. Now, Old China is divided into two classes, both translucent if held up to the light—

**Old China is  
divided into  
Two Classes.**

hard paste is one class, soft paste is the other. Hard paste is sometimes called true porcelain, because it is composed of natural elements, and soft paste is artificial porcelain, because it is a combination of various materials, forming a transparent cement, which was first heated or fritted and then mixed with other substances, such as white clay, to give opacity to the body. In both hard and soft paste every piece was covered with a glaze. As a rule, the glaze on a hard body was itself hard; so, on the other hand, a soft glaze and a soft body were used together. There are a few variations from this rule, and these will be dealt with as they arise in connection with the various factories. Let us now examine a piece of hard paste china and learn to distinguish it from a piece of soft paste. It is absolutely necessary to master this difference, so

as to be able at once to say, "This is hard," "That is soft." At first, a file should be used on any piece of modern Chinese, German, or French china where it is *free from glass*, and it



**Early Chelsea—Soft Paste. Embossed Anchor Mark.**

will be found that the file does not cut the paste. If this test is applied similarly to a piece of Old English soft paste china, the file will make a distinct cut. Here at once you have the difference—one is as hard as the steel and the other is soft by comparison. Again, a penknife will scratch the one and not the other. Rub the pieces of china on your thumbnail, the hard paste will abrade the nail, the soft paste will not. Then practise with the tips of the fingers on various pieces that you have

**The  
Difference.**

previously tested, feeling the unglazed paste until such time as you recognise the "hard" and the "soft" touch. Other pieces not previously tested should be subjected to examination in the same way. Another test by the sense of feeling is better applied by the lips, in the same way that lapidaries distinguish between a precious stone and a bit of paste. The hard porcelain is much nearer the composition of a stone than is the soft paste, which is more like glass or paste. Hence, to the lips the hard paste keeps cold, as does the stone, but the soft paste soon becomes as warm as the lips. This is an unusual test, but it is a very good one. Those pieces which have been tested by the file or the knife should be further examined in this way, which has the additional

**Hard Paste.**

advantage that the paste makes but a very small variation from the result. Hard paste is made of china stone and china clay, whilst soft paste contains much glass. The examination of the paste is rendered much more easy when the pieces under examination

have been broken, because the fractured surfaces of the two kinds of china show differences which are easily detected. The hard paste shows a milk-white nearly smooth surface, slightly curved, with a glassy lustre and signs of granulation; whilst the soft paste has many varieties, but all of them have an irregular fracture. Some soft paste appears like semi-opaque glass, other pieces present a dry, rather dull appearance, possibly due to the presence of bone-ash, which was used in varying proportions at Chelsea, Worcester, and other potteries probably as early as 1760. Yet, later, the soft paste of Derby has an opacity or earthiness which adversely affected the enamel colours used in the Bloor period. The previous file tests can be applied with good results to the paste first and then to the glaze. Now, the glaze on hard paste china is usually china stone, sometimes softened by the

**Soft Paste  
of Derby.**



*W. Worcester*

Early Worcester—Soft Paste. Transfer Printed.  
Richard Holdship's Mark.

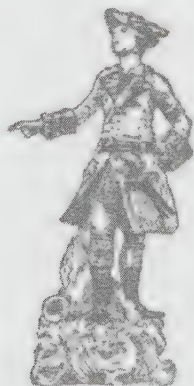
addition of lime, and it will resist the file almost as well as the paste itself. This may be accounted for by the fact that the body and the glaze are fired in one operation in the kiln at a fierce heat, which causes a complete incorporation of the glaze with the body. In the artificial porcelain the glaze may be easily scratched with a knife, in fact, many early English cups show the marks made by the spoon when the



tea has been stirred. The glaze on this soft paste is simply a very fusible glass, which was applied after the body had been fired once and brought to what is known as the biscuit state. After the glaze itself had been fired, usually at a lower temperature than was necessary for the body, it was ready to receive its decoration in enamel colours, for it may be noted that only blue was commonly used under the glaze itself. We will now examine these enamel colours.

From what we have learnt previously, we gather that true porcelain required a very fierce heat, about 1,350 degrees to 1,450 degrees Centigrade, and artificial porcelain would be fused into a shapeless mass at this temperature. So that enamel colours applied to hard paste china were melted and burnt in at the high temperature given above, and even then they were often not thoroughly absorbed, as in the soft paste. This can be both seen and felt. The enamel colours can be seen on the surface, and if

**Enamel  
Colours.**



**Bow—Soft Paste.**

you pass your fingers around a hard Oriental piece with decoration in these colours you will feel them easily enough. The fact that such colours are sometimes removed by wear is due to the lower temperature at which they are applied. The Chinese burnt their enamels in at a very high temperature, and specimens which are hundreds of years old maintain their pristine beauty. On soft paste the enamel colours sink into and through the glaze, and have

a tendency to run, leaving the edges more or less ragged. This is why the English factories adopted the plan of outlining the enamel pattern with a gold line or scroll. In early soft paste this gilding was a dead or matt gold, but when a new process was adopted the brown gold was burnished. In soft paste Sèvres the gold used was almost always the beautiful matt gold. Some Early English china bears evidence of bad enamelling. The colours are worn off, not because the porcelain body is hard, as a matter of fact it is soft, but because the burning-in process has been ineffective, the glaze and the enamel have not been incorporated, the temperature in the kiln was not high enough. Hence, often the enamel colours flake off. The collector will find examples of old Chinese porcelain cups, saucers, vases, and dishes with the hardest possible paste, decorated in England at Chelsea, Bow, and Lowestoft, especially the last. The so-called Lowestoft hard paste is generally Chinese, which has been enamelled in England, and the insufficient heat applied

**Lowestoft Hard  
Paste.**

in the English kilns did not melt the glaze on the Chinese porcelain. It was only able to make the enamel colours adhere to the surface, and you will find them dry and rough above the glaze, with frequent marks showing where the colours once had been. In enamelling it is well to remember that it was often necessary to send the pieces to the kiln not once but several times. Hence there was a thorough combination between the enamels and the glaze in artificial porcelain which gave them a beauty and durability strikingly evidenced in the Sèvres *pâte tendre* at the Wallace collection and in English specimens in the London museums. Another characteristic of soft paste china is to be seen in cups, saucers, basins, and vases—they are easily stained by use. Hard porcelain cannot be stained by any coloured or greasy liquids, but soft porcelain is much more porous, so that when once the glaze is pierced the process of discolouration begins. When, then, you see a cup which has lost its pure white tone and become brown in tint you may conclude that it is soft paste. Finely-painted specimens with rich gilding are frequently found with this brown tint and with the scratches made by the spoon inside—a double evidence of soft paste and soft glaze. I said just now that discolouration took place when the glaze was pierced if the article was in use. There need not be any abrasion of the glaze, for many of the early specimens of soft paste are quite full of minute

holes, which may be seen under a glass of high magnifying power, and, more than that, their constituent parts were very imperfectly united, the mass was not homogeneous, so that staining by use was quite common.

Much may be learnt by examining old china by means of transmitted light. A piece of Old White Worcester held up to a

**Examining Old  
China.**

strong light shows a faint greenish tint which marks it distinctly as Worcester. Again, many pieces of Old Chelsea, which factory used a glassy frit, have internal evidence of the use of glass, for when held up to light they show bright spots in the paste. These spots are termed "moons," and they show, what has before been mentioned, the ingredients were imperfectly associated. This was first noticed by the late Dr. H. W. Diamond, and is thus described by him: "The soft waxy pieces of Chelsea porcelain, which belong to the first period, often exhibit, when we view a candle through them, a number of moon-like discs scattered about the pieces irregularly and more translucent than the rest of the material." With regard to the decoration to be found on Early English China, it will be well to note that Chinese and Japanese patterns were copied, or, when not directly copied, supplied the *motif*; the English artists also imitated Dresden and Sèvres, including the marks. The marks on china form a trap for the unwary, and they are only valuable when the peculiarities of our old factories corroborate the marks. Models and marks may be accurate, but both may only indicate a French or German modern reproduction of an Old English piece. The beginner who has mastered the differences between hard and soft paste rises superior



**Bristol—Hard Paste.**

to these forgeries. He has only to remember that Plymouth, Bristol, and New Hall were the only old hard paste productions in England, and that Chelsea, Bow, Derby, Longton Hall, Worcester,



Caughley, and Coalport made soft paste. Further, it must be noted that hard paste porcelain only continued to be made in England at New Hall until about the year 1810 or 1812, when the bone paste, which had been gradually making its way in all the potteries, finally superseded it, and at the same time displaced the various artificial bodies in the other works. From that time onwards the endless combinations of sands, marls, alkalies, lime, &c., which gave an individuality to the early factories, were swept away, and, with the exceptions of Swansea and Nantgarw, a standard body—mechanically perfect—has been adopted, which destroys the collector's interest in everything except decoration and marks.

### BISCUIT PORCELAIN.

The simplest, yet the most beautiful, china, oftentimes the rarest and most valuable, is the plain, white, unglazed ware. The surface is a dull white, resembling marble. The real biscuit is that which was not intended either for decoration with a plain glaze, still less for decoration in colours. Such was the Old Chinese biscuit, carved like lace-work in porcelain, and so thin that it seemed as if the potter desired to ascertain the limits to which fretwork might

**The Rarest and  
Most Valuable.**



**Biscuit Porcelain—Derby.**

be carried. Then, again, the Bristol biscuit, as evidenced in the scarce, lovely, but fragile Bristol bisque plaques, showed bouquets of raised flowers modelled in a delicate and masterly style. The

flowers are those of the English gardens, and though both the Chinese pieces and the Bristol are *hard paste*, the character of the decoration will be a sufficient guide. The rose is the chief flower used in English decoration, whilst the lotus would take its place when flowers were used as the decoration of Chinese biscuit. Amongst the other English factories, Derby biscuit takes a high place, because of the beauty of the modelling and the soft smooth-



Biscuit Porcelain—Derby.  
Charles James Fox.

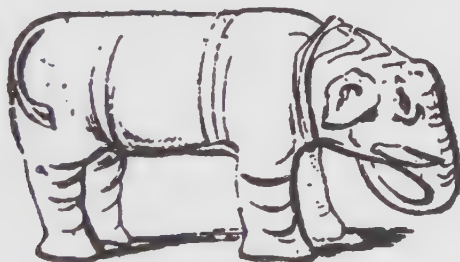
ness of its surface. The figures and groups modelled by Spengler reach an eminence which has never been attained by any other English factory. They differ just as much from the ordinary so-called biscuit, which is only china left white and undecorated, as does the fine wax-like Wedgwood of the best period from the modern productions of Wedgwood ware.

If you take a Spengler's group, and rub your fingers over its surface, the difference between that and a piece of Rockingham biscuit will be so evident as to need no further demonstration; one illustration of this kind will remain as a life-long lesson. Spengler's biscuit, like Wedgwood's old ware, is perfectly smooth and soft to the touch. All of the biscuit referred to is of a dead white, and it differs in this respect from another imitation of marble, very beautiful in its way, but, for some unexplained cause, never very popular—Parian.

**Spengler's  
Biscuit Ware.**

The statuary and busts so extensively made by the Messrs. Copeland in imitation of Parian, as opposed to Carrara, marble, was a development of the famous Derby Biscuit. It is necessary to draw the attention of the beginner to the differences between the Parian product and biscuit properly so-called, because some dealers try to get rid of Parian as if it were biscuit.

**Parian Statuary  
and Busts.**



White Porcelain—Chinese.

To take the chief point of difference, the colour, contrast will show that Parian is of a pale yellowish tint when compared with biscuit, which is white—quite white. Parian was introduced about 1846, at the suggestion, it is said, of Gibson, the sculptor, so that it does not enter into our classification of "Old China." Yet some of the fine Parian pieces, not Copeland's alone, but from other factories, too, are artistically fine, such as "The Infancy of Jupiter," "Lady Godiva," "The Flute-Player," "The Reading Girl," and busts, "A Mother" and "Love." Besides figures, groups, and busts, various other beautiful products are made in Parian. The first point to be emphasised here is that Parian is not biscuit, and the other point is that it is not old. As there is no glaze upon biscuit china,

the file will give easy evidence as to whether the paste is hard or soft.

This forms a large class of our earliest ware, and is often distinguished by disfiguring cracks, crazes, and blemishes, which naturally mark the experimental stage. For instance, two Taoist immortals, or gods, in white porcelain, might be submitted to you.

**Plain White  
Porcelain, Glazed.**

The model is the same, yet one is Chinese and the other Plymouth. How can you detect this difference? The colour glaze and the firing of the Chinese product are all perfect; the glaze lies smoothly and evenly, and the paste is not cracked or flawed in the



**White Porcelain -Chelsea.  
Bust of George II.**

kiln. The inside is very like the sugar icing on a cake, and has no glaze. The Plymouth figure, on the contrary, is not white; it is all stained brown, owing to the use of wood in the kiln. From the same cause it has a number of tiny black spots all round it, especially on the projecting parts. Again, owing to imperfect combustion, it has numerous flaws or fire cracks. Both are hard



paste with hard glaze, which the file will not touch, but the Chinese production shows the hand of a master, whilst the Plymouth figure is evidently the work of a beginner. There are several qualities of white, of which the most valuable is a rich creamy tint, called *blanc de Chine*, which was copied with some success at St. Cloud, Dresden, Chelsea, and elsewhere. To take one example—a teapot. The Chinese form and colour were reproduced at all the factories named, and the Chelsea copy is marked by the anchor embossed. The early white glazed ware, especially the teacups, saucers, and plates, are of very slight value, except for purposes of comparison. Generally there is no mark, and it is only by applying the tests which have been given that the collector can classify them. Certain well-known pieces are striking, such as the bust of George II., height 15½ ins., after that modelled by Rysbrack, about 1745, Chelsea (*see* illustration), and Mr. Woodward as “A Fine Gentleman” in the play *Lethe* by David Garrick, about 1765, Chelsea, with another statuette of Mrs. Catherine (Kitty) Clive as “Mrs. Riot” in the same play, of the same period and factory. These specimens should receive the careful attention of beginners, for they embody the highest excellence in white, or rather *blanc de Chine*, that our English manufacturers have ever produced.

The fault of most beginners is that they expect to go through a museum or to read a book or a few articles, and then to become experts. The museum is exceedingly helpful, but try and take a few pieces at a time, not a few cases, and thoroughly study them. The best experience is handling genuine examples and noting all the characteristics. The period of ceramic history covered by variations in the paste and glaze ends with the eighteenth century, so that all the factories alike produced what may be termed “bone porcelain” quite early in the nineteenth century, and, consequently, if the later white china is examined, no differences can be seen either in the paste or glaze, and if there is no mark nor any distinctive style of colour or decoration, the general classification of “Old Staffordshire” is applied. Old Staffordshire china, unnamed, is seldom of the highest quality, but Longton Hall, New Hall, Davenport, Minton, Spode, and Wedgwood are names which are dear to collectors. Professor Church says: “I felt that a single specimen of early

**A Word to  
Beginners.**

Minton porcelain would suffice to represent a whole group of factories, including those carried on by Davenport, Spode, and Wedgwood, so far as their productions in porcelain are concerned."

The decoration under the glaze in blue on English china is either painted or printed; on Oriental china it is always painted.

**Blue-and-White  
under the Glaze.**

Let us examine a saucer of Worcester blue-and-white, and compare it with a similar Chinese one. Viewed by transmitted light, the Worcester has a greenish tinge in the paste. By the use of the file we find that both paste and glaze are soft. The glaze lies unevenly inside the rim underneath, and there may be a more or less irregular space where the glaze is so thin as almost to disappear. If there is a crescent mark, or a script W, or any other Worcester mark, we are sure it is Worcester. The painting is not very clearly outlined. Why? Because the paste is soft and the colour sinks into it, something in the same way that the ink from the pen does on a piece of blotting-paper, though not so badly. The paste itself has been through the kiln, so that the colour is applied to the biscuit, which is absorbent. After the painting is completed, the glaze is applied and the piece fired a second time. Now turn to the Chinese saucer. It is hard both in paste and glaze, as tested by a file, and is all through alike when examined by transmitted light. The blue decoration has a firm outline, and the colour itself is more varied in its shades—that is, the blue is not of one depth in tone; in fact, some parts appear to have had, as it were, two coats of colour. The process of application was that the cobalt was applied to the raw paste before firing, after it had been dried in the air. The glazing and firing took place after the painting was done. If the two pieces are now placed side by side, the superiority of the Oriental will be apparent. With a powerful magnifying glass other differences can be noted, such as the tiny points in the Chinese piece made by the melting of the glaze in the kiln.

The Salopian blue is very similar in tone to that of Worcester, but the Plymouth blue is a dead, dull, dark blue, and Bristol is finer, but not nearly as fine as the Chinese.

**The Salopian  
Blue.**

The ordinary blue-and-white printed Worcester is excellent of its kind. The fine quality of the porcelain body, the skill shown in form, decoration, and general style, were approached by Caughley (Salop), though

the transfer-printed ware of the latter factory was a brighter underglaze blue. Just a hint on the designs found on English china. Even during the best period, which extended from 1750 to 1780, when Chelsea and Worcester, to say nothing of the other factories, were producing specimens of peculiar excellence in body and decoration, the English potters displayed but little originality—they simply copied. The Chinese and Japanese furnished the patterns for the enamel colouring, and often for the shapes and style. Similarly, when Dresden and Sèvres, a little later, became the rage, and were the models of shape, colouring, and painting, our factories copied them, even to the marks! Dresden is hard paste, and early Sèvres is soft.



Davenport Impressed Marks.  
There are various printed marks.

### OLD STAFFORDSHIRE.

Still tracing backwards from the modern to the old, it is advisable to secure any specimens of china marked Davenport, or Davenport over Longport, or Davenport over Longport over Staffordshire. Generally speaking, the anchor has been the trade mark of the firm. George, Prince of Wales, afterwards George IV., in company with his brother William, who succeeded him on the throne, visited Davenport's works in 1806, and on the accession of William IV. a superb service of china was ordered for the coronation banquet. On this service the crown was first used as a mark. The china produced by this factory

Davenport:  
of Longport,  
Burslem.

was (and is) remarkably good in quality and make, both paste and glaze being amongst the best of this period of Staffordshire. I say "and is," because Thomas Hughes & Son, Longport, Staffs., is the present firm, which holds a high place amongst modern makers. The old firm produced excellent tea and dessert services, unsurpassed for rich colour and gilding. Old Indian and Japan patterns, with rich, deep blues and reds, are as faultless in the potting as they are in decoration. The Davenport blue-and-white, either painted or transfer-printed, especially the old Willow pattern, is highly successful. But, remembering that Davenport is scarcely "old" china, the beginner must study the marks first, then the decoration and the gilding—gilt handles, gilt feet, border rims, raised ornaments, and scroll work.

In 1793, Thomas Minton, who had been employed as a draughtsman and engraver for various potters, including Josiah Spode, determined to manufacture on his own account, but it was only quite near the end of the eighteenth century that he commenced to make porcelain, his previous efforts having been confined to earthenware. Practically, *the* Minton sought by



*Ermine spot, in  
colour or gold*

MINTON—*Impressed.*

Minton.

collectors covered the period about 1798-1810, and approximated to hard paste. It was after much trouble and many visits to Cornwall that Thomas Minton was enabled to secure a regular supply of good and pure material—Cornish china clay and china stone. The products at first were white, cream-coloured, and blue-printed earthenware. In 1798 semi-transparent porcelain was made, so that the dates given above must be borne in mind. From 1811 to 1821 no porcelain was made, earthenware only being



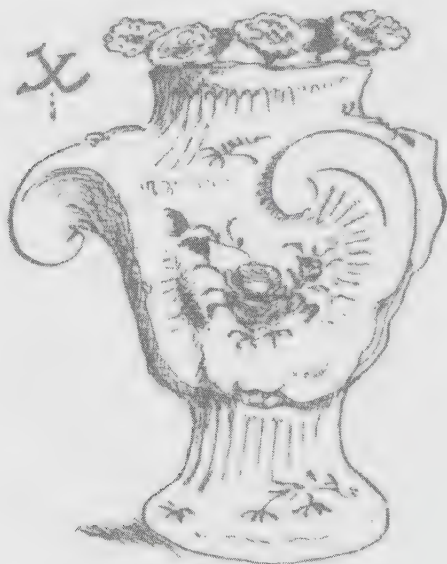
produced. In the latter year it was again produced, and continues now. Mintons have been noted for the encouragement they have given to foreign artists, such as Jeannest, Belleuse, and Protât, all sculptors, who modelled for them, and, above all, that unique artist, M. Solon, formerly of Sèvres. His *pâte-sur-pâte* is an exquisite production, by which liquid clay is used, instead of colour, to produce designs in very low relief, under the glaze. Solon's works are very costly, but they will be much more so as the years roll on. They are not "old." The chief Minton marks are given above.

NOTE.—The Sèvres marks and the single capital M are the early ones, the later are printed.

Here, again, we are just at the dividing line between "old" and "modern" china. When, in 1770, Josiah Spode acquired the business of Messrs. Turner & Banks, it is stated that he manufactured earthenware and porcelain, but the evidence is not clear. His son, Josiah, in 1800, certainly did make china, and, more than that, he was the first to use the simple mixture of bone-ash, china stone, and china clay, which has become the standard typical paste or body of English porcelain, and which swept away all the differences between the products of the various factories as far as the paste was concerned.

Recent investigations seem to show that the earliest Staffordshire porcelain was made about 1745 by William Littler, at Brownhills, near Burslem, and there is a certain demand for specimens of his work, especially those which are marked. As  
 Longton  
 Hall.  
 early as 1752 he moved to Longton Hall, near Newcastle, Staffordshire, and the mark, as given in the illustration, is very distinctive, two L's crossed, having three or more dots underneath—Littler, Longton. It is known that William Duesbury, the Derby manufacturer, worked at Longton Hall, and it appears that he purchased the models and moulds when the works came to an end in 1759, and transferred them to Derby. The British Museum has some pieces of this ware, which the beginner should see, and at South Kensington there are other specimens. The body, or paste, of Littler's porcelain is rather vitreous or glassy, and, therefore, translucent. It bears a close resemblance to the rougher Chelsea of the earlier period, but in nearly every case it will be found to have the usual marks of any early experimental

period—the cracks, flaws, and imperfections due to imperfect firing; the uneven, wavy surface, with, as it were, a heaviness or



Longton Hall Vase and Mark.

lumpiness under the base, caused by the heat in the furnace acting upon the glassy frit. But the paste is not the main feature by which Longton Hall can be identified.

The first is a brilliant blue, which must have been derived from a very pure cobalt. It is, very dark, like the dark blue of Derby, but it is streaked or flooded as if it had run upon an uneven surface, so as to give a depth and richness resembling the *flambé* colours of the Chinese, only the Chinese

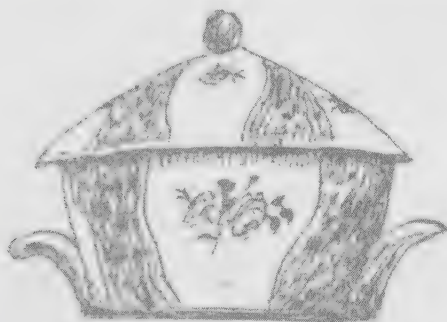
The Decoration  
Supplies Two  
Tests.

never seemed to get this exact shade of cobalt. The second is that the scroll-work, which in most factories would have been carried out in gilt, is here done in white enamel. It is well to be quite clear on this important point. Previously we have shown that the soft paste gave ragged edges to underglaze colours, so that a gilt border was generally used in the arabesques which outlined the compartments or reserves, in order to cover the

edges, but Longton Hall used white enamel for the same purpose, and it was the only English factory which did this. True, gold is found as a decoration, but that gold is matt gold, leaf gold applied by the use of gold size, but not burnt in. The rich, streaky blue body will be noted in the Schreiber collection, as well as on the specimens in the British Museum.

Another peculiarity of Longton Hall is the flower decoration, as shown in the illustrations. The flowers are not in groups, or wreaths about the neck or foot, but simply stuck singly upon the rim, giving an effect at one and the same time both curious and clumsy. These are poor and crude in modelling and colour, as are many of the figures, which are unmarked as a rule, and look like poor quality Bow or Chelsea, except that the bases are sometimes decorated with raised flowers

**The Peculiarity  
of Longton Hall  
Decoration.**



**Longton Hall—Covered Dish.**

having the streaky Longton Hall blue. Yet, other vases of a much higher type, with most elaborate raised flower and raised bird decoration, ascribed to this factory, have fetched large sums. Three were sold in 1901 for over £240. From the advertisements issued in 1757 and 1758 we learn that white, blue-and-white, and enamelled porcelains were produced, including open-work fruit baskets and plates, leaf basins and plates, figures and flowers of all sorts, melons, and cauliflowers. The commonest forms, as yet recognised, are plates and dishes decorated on the edges with embossed vine leaves, often coloured with the streaky blue which has been described, but which should be seen. Shortly, then, the main facts that the beginner has to remember about Longton Hall

china are the rich, streaky blue colour, the flowers on their stalks in the round, the peculiar early English flower painting, the translucent paste, and the hints given with regard to the failures of an experimental stage—cracks, crazes, and deviations from form.

In 1781 Champion, the maker of Bristol china, sold his patent rights to a company of potters in Staffordshire, at New Hall, Shelton, who made hard paste for a short time only. It is said that this hard paste was marked with a large script N incised, but generally it had no mark. It resembled in body and glaze the Bristol china, and bears a marked resemblance to it in its decoration. The ingredients given in Champion's specification

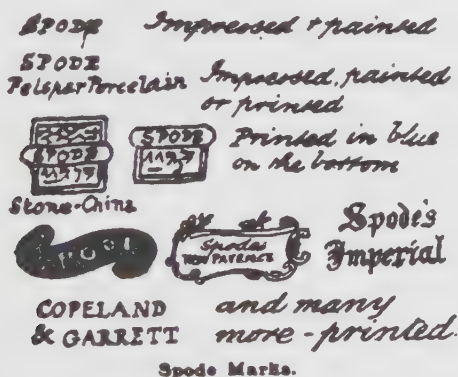


New Hall.

were used, and some of the artists from his factory were employed at New Hall; yet it appears to be very difficult to identify the hard paste products of this factory, possibly because of its likeness to Bristol. About the year 1800 bone paste—the standard composition—was adopted, superseding the hard paste, the patent for which had expired in 1796. In 1825 the entire stock of the New Hall concern was sold off, and the works were closed. The only other mark besides the cursive incised N was the name New Hall enclosed in a double circle. This mark was used from about 1820 to 1825. The illustration, which shows the two marks, gives two specimens of New Hall. The teapot was made for one of the



partners in the firm, Charles Bagnall. It is beautifully painted. On one side is a group of children playing at blindman's buff. On the opposite side is another group of a boy riding on a dog. On the lid are two small figure vignettes. The cup and saucer is of excellent form, and the twisted fluting resembles the simpler forms of Worcester and Derby. It is noteworthy that in 1810 a patent was acquired "for printing landscapes and other designs from copper plates, in gold and platinum, upon porcelain and pottery." With regard to the porcelain of New Hall, as well as to that of Longton Hall, comparatively little is known, and it is eminently desirable that the expert on the spot should carry out researches like those of Owen on Bristol, which added so much to the sum of our knowledge of the products of that factory. In the meantime the condemnation so often bestowed upon New Hall of clumsy painting, rough drawing, coarse and crude effects, and so on, requires revision, because many examples recently unearthed show such a style of decoration, with a good body and glaze, that there need be no hesitation in buying fine New Hall china.



The first Josiah Spode was a hired workman, who was engaged at Thomas Whieldon's pottery until he started in business for himself at Stoke in 1770. In partnership with Copeland he opened a depôt in Portugal Street, London, where much earthenware goods were sold. Passing over the history of the other partners we come to the third Josiah Spode, who died in

1829. Six years later Alderman Copeland purchased the entire concern, and soon after Thomas Garrett, the principal traveller for the firm, was taken into partnership. The marks on the earthenware and china closely follow this history, though the first Copeland seems to have had but little interest in the works at Stoke. At first the word SPODE was impressed in the paste, or painted on the glaze, then SPODE FELSPAR PORCELAIN, either impressed, or painted, or printed. The more modern marks were usually printed and accompanied by a name indicating the pattern of the print used for decoration, such as "Castle," introduced in 1806, "Roman" 1811, "Turk" 1813, "Milkmaid," "Dagger Border," "Peacock," and "New Temple" 1814. The present proprietors are W. T. Copeland & Sons. Old Spode is worthy of the attention of the collector, and will be increasing in value because of the greater difficulty in securing fine pieces.

The great Josiah Wedgwood was not a maker of porcelain, though his jasper ware is similar to many specimens of Old Chinese porcelain with regard to its nature and composition. This ware is classified amongst the pottery, but porcelain was made at Etruria by his nephew, Thomas Byerley, from 1805 to about 1815. The output was small, and even in the museums there are only a few specimens. Curiously, though Wedgwood ware is marked by the highest taste and skill, the Wedgwood china does not exhibit those qualities. The paste is good but the forms are poor, and the decoration does not reach the highest standard. Designs in conventional flowers, in natural flowers, and in low relief without colour were the usual style of decoration. The mark was nearly always WEDGWOOD, stencilled or transfer printed, usually in red and rarely in blue or gold. Remember, it is WEDGWOOD, not WEDGEWOOD, nor WEDGWOOD & CO. W. Smith & Co., of Stockton-on-Tees, stamped "Wedgewood" on their wares, but were stopped by an injunction in 1848. Ralph Wedgwood marked his goods "Wedgwood & Co.," and imitated Josiah's wares. Since 1872 the manufacture of porcelain has been resumed.

Caughley is Old China, because the works were closed in 1814, when John Rose, of Coalport, on the opposite side of the River Severn, transferred the plant, after having used it since 1799 as a branch establishment. The coal at Caughley had given

out, and the cost of carrying the unfinished goods by hand—or, rather, by head—was too great. The ware was carried down the hill and across the water by women, who bore the burden on their heads all the way.

Caughley  
(Shropshire).

It was in 1772 that Thomas Turner, who was trained at Worcester, bought the old Caughley pot works, and in 1775 we read, "The porcelain factory is now quite completed, and the proprietors have received and completed orders to a very considerable amount. Lately we saw some of their productions, which, in colour and fineness, are truly elegant and beautiful, and have the bright and lively white of the so-much-extolled Oriental." In 1780 Turner went to France to pick up knowledge from the French factories, and he brought back with him skilled workmen



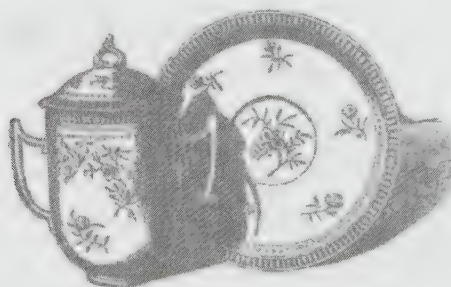
Caughley and Coalport Marks.

as well as the knowledge which his education enabled him easily to acquire, for he was both artist and chemist. During the same year he introduced the famous "Willow pattern," and this was the first made in England, being printed under the glaze in a rich deep-blue colour. Other Chinese subjects, such as the "Broseley Blue Dragon," were made at about the same time. Probably the engraver was Hancock, though Turner himself was a good engraver. It must not be thought that only printed china was made here, for, indeed, some of the best works marked with the S of Caughley are quite as fine as the best early Worcester, and, more than that, they cannot be distinguished from Worcester, except by the mark. The early marks of the Turner period were

S or C printed or painted in blue under the glaze, the ordinary written figures disguised like Chinese marks, and the word SALOPIAN, which gives the S. The last mark is impressed. Was the crescent used as a mark at this factory? Opinions differ. Jewitt says emphatically that it was, and that he had seen undoubted pieces of Worcester and Caughley printed with same pattern and having the same mark—the crescent. He further states that a great proportion of the transfer printing for Worcester was done at Caughley. May not the real solution be that the factories did not attach as much importance upon the mark as we do? But, in any case, the recent authorities are content to ascribe the crescent to Worcester. The old marks were continued by Rose when he bought the works, but the rich gilding which he introduced distinguishes those later pieces which also show the early marks.

At Jackfield, bought in 1780, Mr. Rose began to make china for a short time before he removed to Coalport, so that when his old master, Turner, of Caughley, gave up business, Rose became the purchaser, having practically beaten out of the market the man in whose house he had lodged, and who had taught him the art of china-making. Unhappy differences destroyed friendship! Rose resembled Duesbury, of Derby, in

Coalport  
or  
Coalbrookdale.



Caughley—Mark S.

his power of absorption; Derby absorbed Bow, Chelsea and Longton Hall, and Coalport took Caughley, Swansea, Nantgarw, with several smaller works; and to-day the Coalport China Co., Limited (John Rose & Company) has a high reputation amongst the potters of the kingdom. The business was a success from



the beginning, perhaps because "copying" was extensively practised. Dresden was copied—shape, colour, embossing, mark, and all. The style of painting of birds and flowers was (for Dresden) Dresden. Again, Sèvres was copied very successfully, and Chelsea, too, including the marks. All is not Chelsea that has the gold anchor, nor Sèvres *pâte tendre* that has the crossed L's. Professor Church says: "The vases are often coarse imitations of Chelsea porcelain, and sometimes

**Forged Marks.** bear what must be looked upon as the forged mark of an anchor in gold. Cups and saucers are also found having two L's crossed, in imitation of Sèvres; marks of other factories, English and foreign, are also found upon pieces of Coalport porcelain and earthenware." However, the earliest copies from Chinese patterns in blue printed and painted ware had great popularity. Reference has been made to the "Willow" and "Broseley Blue Dragon"



Caughley—Sucrier and Cover.

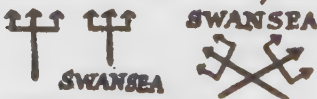
patterns of Caughley, where they were first made, and at Coalport they had the most extensive sale of any pattern ever introduced, especially the "Willow" pattern. So that ordinary plates and dishes of this pattern, which was also produced by other factories, are plentiful, and are only worth a few shillings, except the early pieces bearing the Caughley mark, such as the cups without handles, ribbed and finished just like the

Chinese, with a painted, and not a printed, pattern. The paste of Coalport has no distinctive difference from the ordinary standard English porcelain, except that in 1820 the medal of the Society of Arts was awarded to Mr. John Rose "for the best porcelain produced without lead glaze." The list of marks shows the rose, obvious enough, then Coalport, written and very rare. Then come combinations, C D for Coalbrookdale and C B D for the same, and a further one of C Dale written. In connection with some of these in a ribbon is "Daniell, London," which firm, like Mortlocks and other firms connected with Coalport, gave large orders, and had their advertisement. The curious mark with C. S. N. inside a written "&" is a late mark, and on examination the "&" can be analysed into C (Coalport) and S (Salopian), whilst the C. S. N. show the absorption of Caughley, Swansea, and Nantgarw. Later Staffordshire—Mason's, &c., see page 36.

Billingsley, the famous flower painter, of Derby, and his son-in-law, Walker, seem to have been true Bohemians, a real case of

"Oh! where shall I wander? Oh! where shall  
Swansea. I roam?" and in their roaming they set up  
for themselves at Nantgarw, and sent a letter

in 1814 to the Board of Trade, which Sir Joseph Banks, as a member of the Board, referred to Mr. Dillwyn, of Swansea—the

*CAMBRIAN CAMBRIAN*  
*SWANSEA in red, painted,*  
*Swansea or impressed*  
*DILLWYN & Co. impressed*  
  
*BEVINGTON & CO*  
*SWANSEA IW*  
*impressed*

Swansea Marks.

Cambrian Pottery—for examination and report. He accordingly reports: "Upon witnessing the firing of a kiln at Nantgarw, I found much reason for considering that the body was too nearly

allied to glass to bear the necessary heat, and observed that nine-tenths of the articles were either shattered or more or less injured in shape by the "firing." But as Billingsley, who also was called Beeley, made Mr. Dillwyn believe that the kiln was defective, he made an offer to give the paste a trial at his pottery, where two new kilns were built under their direction, and the manufacture of china was commenced, to be terminated in 1817, when Flight & Barr, of Worcester, wrote to Mr. Dillwyn stating that Billingsley and Walker were absconding workmen from their works, and that he must not employ them. Upon which they were discharged and returned to Nantgarw. They had succeeded in making a beautiful translucent china with superb decoration—notably the Billingsley rose—in fact, the finest porcelain with granulated texture ever made, perfectly homogeneous, and so clear that when viewed through transmitted light through the back the whole of the painted pattern could be seen in its proper colours. Yet it would be an error to assume that all Swansea china had the same soft, glassy, transparent texture. There was the Billingsley period, 1814 to 1817, which had all three qualities, but side by side was an experimental body, 1815 to 1818, made by Dillwyn himself, harder and stronger than that of Billingsley, and showing when held up to the light a greenish tinge, and, lastly, Bevington's porcelain, 1818 to 1823, which was marked by an unusual dead whiteness. Bevington succeeded Dillwyn, and in 1823 Rose, of Coalport, purchased the moulds, and soon after Billingsley gave up his second attempt at Nantgarw and migrated to Coalport.

There is a marked resemblance between the china of Swansea and that of Nantgarw in the soft, milky, beautiful, almost transparent paste, and in the flower painting.

**Nantgarw.** Indeed, the mark itself, NANT-GARW or NANTGARW, impressed in the paste, and easily read when held up to the light, was apparently used at both factories. And as Billingsley was the flower painter, naturally, his lovely roses—lovely beyond compare—decorated the products of the two works, though Swansea had embossed patterns, often flowers in addition, which are not found on Nantgarw. Then W. W. Young, who before Billingsley's time was the principal painter on Swansea pottery, an artist of great ability, not alone skilful in painting flowers, but birds, butterflies,

insects, and shells, drawn from nature, followed him as the proprietor of the Nantgarw factory, when he finally gave up and went to Coalport, so that it is practically impossible to separate the two fabrics. In the account of Swansea china we noted that Nantgarw works were started in 1811 and closed in 1814, when Billingsley, the great rose painter, went to Swansea. On his dismissal by Dillwyn in 1817 he returned to his old factory till 1819, and it was during this period, owing to the monetary support of liberal friends, that his best work was done. The earlier effort had resulted in "nine-tenths" of the articles being spoilt, and the immense waste of spoiled goods—"wasters" they were called—no



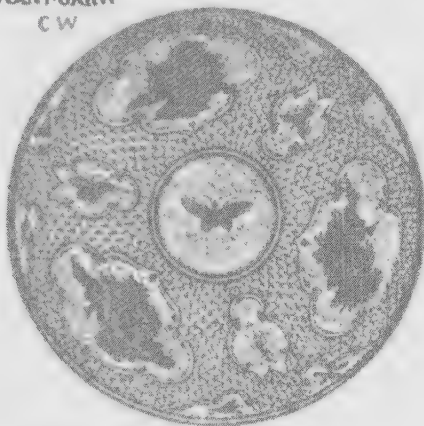
Swansea Mug.

doubt accounted for the ultimate closing. Yet such was the beauty of the services, like the one presented to the Prince Regent, afterwards George IV., that "as many as forty gentlemen's carriages had been known to be there in one day." Moreover, the London firms—Mortlocks especially—bought largely, and often white china, to be decorated in London by artists—Webster notably, who afterwards went to Derby. Exquisite paste, excellent painting of flowers and landscapes, and delicious little figures in hats and baskets—real gems of art—will render Nantgarw famous for ever. But it is so rare and so dear! To buy the finest one must be—well, a millionaire! The mark "NANTGARW" is sometimes in red. The C.W. below the mark is said to mean "China Works." Others say it is G.W. for "George Walker," Billingsley's son-in-law, whose name some say was



"Samuel." I do not know. But this I know, that fine specimens are absolutely the best *English*, purely native, designs I have ever seen.

NANT-CARW  
C W



Saucer, lilac and gold scale ground.

If all the china which is called Lowestoft were made at that place, then Lowestoft must have been the greatest factory of ancient or modern times. Hard paste and

**Lowestoft.**

soft paste having a certain style of decoration is called "Lowestoft." Oriental Chinese is

"Lowestoft" by many people because certain festoons of flowers are found on it. This Chinese porcelain was made in vast quantities for the English market, and had not the slightest connection with Lowestoft, except that a few white pieces *might have been* decorated there. The true "Lowestoft" was a soft paste porcelain—easily filed—and though the records are scanty they are conclusive. Gillingwater, in his "History of Lowestoft," 1790, says that "The only manufactory carried on at Lowestoft is that of making porcelain or china ware, where the proprietors have brought this ingenious art to a great degree of perfection, and, from the prospect it affords, promises to be attended with much success." Mr. Hewlin Luson made an attempt in 1756 to utilise some fine clay found on his estate, but the London manufacturers tampered with his workmen, and his scheme failed because they spoiled the ware. In the next year Messrs. Walker, Brown, Aldred & Rickman tried, and succeeded where Luson failed.

They happened to discover the malpractices of the workmen, and took such precautions as to render every future attempt of this nature ineffectual. They employed a considerable number of workmen, and opened, in 1770, a warehouse in London, the name of the firm being then Messrs. Robert Browne & Company, and their London agent C. Durnford, and supplied, in addition, the principal towns in the adjacent counties. The early ware, known by the dated pieces, was not china but delft ware, and the recorded dates are 1752, 1756, 1759, and 1760. From 1761 to 1800 china-making flourished, and, indeed, attained some great degree of excellence, for we find that Wedgwood's account, showing the purchases made by his buyer in 1775, contains the entry, "Two slop-basins Derby and *Leastoff*, 1s. 6d." Wedgwood at that time was collecting examples of the products of the different English factories in order to examine the body or paste made at each place. Lowestoft china, like delft, was often marked with the date and the name or initials, probably, of the person for whom it was made. Some pieces had also the name of a town—Lowestoft, Yarmouth, Norwich—but nearly every one of these dated specimens was blue-and-white, so that we may assume that the finer body and elaborate colouring belonged to a later period. The earliest mark of this kind was R.B., 1762, and the two latest G. C. LOWESTOFT, 1789, and Thos. and Elijah Crafer, Downham, 1795. There was no factory mark and no mark was used on the base. In 1902, just a hundred years after the works were closed, the site was excavated, and many fragments of finished and unfinished ware and broken moulds were unearthed, so that much misapprehension as to hard and soft paste Lowestoft has been swept away. All of the earlier English factories varied in their paste, and though Lowestoft is harder than Bow or Chelsea, it is decidedly soft to the file test, and rather opaque and yellowish when held up to the light. The glaze is slightly tinged with blue and marked with black specks and dots in the earlier and commoner pieces.

Owing to the discovery of moulds on the site, which correspond with existing specimens, it is now certain that a variety of embossed patterns which were attributed to Worcester belonged to Lowestoft; we may go farther and compare the carefully-made pieces of Lowestoft to the best goods of the same type from the Bow

**Discovery  
of Moulds.**

and Worcester factories in every way, decoration included. The minuteness and delicacy of the decoration, the beauty of the wreaths, festoons, and groups of flowers, and the excellence of the finish, all combine to raise Lowestoft to a high place among the English factories of the eighteenth century. The specimens in the national museums are a good guide to the collector, and should be studied. The illustration is drawn from an illustration in the British Museum Guide, and when we remember that the



Lowestoft—Teapot.

mould which was found at Lowestoft corresponds with the teapot, which is painted in blue and has an embossed pattern, it is evident that there is still scope for a further inquiry into English blue-and-white. The dated pieces had such names as the following: ABRM. MOORE, 1765; Edward Morley, 1768; Robert Haward, 1781; ELUS WYETH, October ye 10th, 1782; John Moore, Yarmouth, 1782; J. W. S., 1784. Collectors should study the impressions from the recently-found moulds which are shown at the British Museum, and thus correct the many false impressions that are rife concerning this factory.

This factory produced various kinds of earthenware, probably as early as 1745, but the porcelain with which we have to deal is comparatively modern, and only covers the period 1820-1842. The mark used was an incised mark, Rockingham, and the impressed marks in large or small capitals.

Rockingham,  
Swinton,  
Yorkshire.

ROCKINGHAM. The name MORTLOCK appears on some examples, notably the "Cadogan" coffee and tea pots, not in porcelain, but in earthenware. Then, after 1806, when the old partners agreed to separate, "Greens, Bingley, and Company"

disappeared, to be succeeded by "BRAMELD," whose name, impressed, or BRAMELD AND CO., occurs as a mark. Sometimes the name BRAMELD is on an oval blue wafer, embossed and stuck to the ware. Then, on unglazed biscuit figures, similar to the biscuit of Derby, though not nearly so fine, we find the words ROYAL ROCKINGHAM WORKS, BRAMELD, and later the griffin crest with ROCKINGHAM WORKS, BRAMELD AND CO., or *Rockingham Works, Brameld* (see mark). It is said that the griffin crest, the crest of the Earl Fitzwilliam, was adopted in 1826, when either he became the proprietor of the works or rendered considerable pecuniary assistance to the factory. These griffin marks are usually printed in red, but sometimes, when the names are in writing letters, purple is used, or, rarely, gold. Rockingham is only just now ranking as *old china*, yet, in view



Rockingham Mark, other than those in capital  
and writing letters.

of the fact that collectors are giving their attention to it, *à tout prix*, because of the extreme difficulty of getting anything better.

Rockingham  
near perfection.

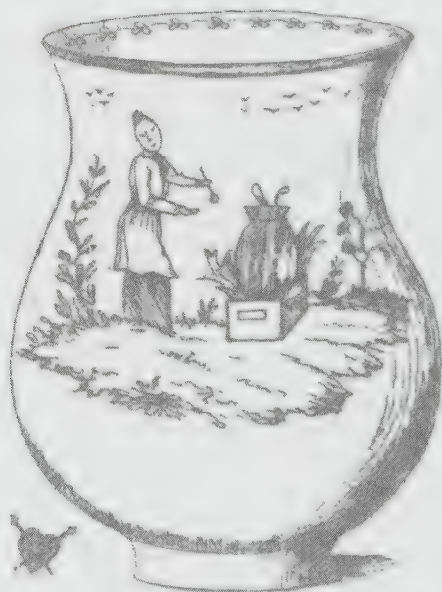
Like all of our English china from about 1800, Rockingham is technically as near perfection as the best, but when we consider the over-laden decoration and gilding, we cannot classify it amongst the artistic productions of our potteries. There are exceptions to this sweeping statement, but, speaking generally, the ornamental productions were of poor form, extravagant colour, and excessive gilding. The workmanship was good; no fault could be found with the potting, the glazing, the gilding, or the enamelling; but the designs were far inferior to some of the other contemporary work. Still, we do find that J. W. Brameld, the brother of the proprietor, painted some really fine flowers, figures, and landscapes. It may be that the enormous vase at

South Kensington Museum, over 3 ft. in height, was painted by him. If so, it is an example of very fine, rich colouring, combined with extraordinary painting, in every way excellent. Perhaps the best work was done for Royalty. In 1830 H.R.H. the Duchess of Cumberland ordered a service, consisting of three dozen plates; six of each were painted with interiors, shells, birds, fruit, real landscapes, and marine views; and plateaux similarly painted—all of which, with two cream bowls and two ice cellars, was to be made for the agreed price of 250 guineas. Three years later the Duke of Sussex gave a larger order for forty pieces and six dozen plates, to cost 860 guineas, or £600 for two-thirds of the articles. Both of these orders followed on one which had given King William IV. the greatest satisfaction, though it cost him £5,000. The designs were made by J. W. Brameld, and either executed by him, by Speight (father and son), or by John Creswell, an excellent painter, who engaged himself in 1826 to serve the firm for five years, at a daily wage of 7s. 6d. a day for the first three years, 9s. 3d. a day for the fourth year, and 10s. 6d. a day for the fifth year—unusually high wages at that period. It was in 1830 that the title "Royal" was prefixed to "Rockingham Works," and Brameld became china manufacturers and potters to the King, Queen, and Royal Family. Eight years later he undertook quite a new departure by making china and earthenware bedposts, cornices, lamps, candelabra, tables, &c. These are now very rare; the body was white; Rose-du-Barry was the favourite colour, with floral decorations in yellow, often with a transfer-printed outline. The Rockingham Works proved a commercial failure, and they were closed in 1842, after involving a loss of thousands of pounds. At a recent sale at Christie's, a Rockingham vase and cover, painted with panels of flowers and an inscription in salmon and gold borders, on dark-blue ground, 16 in. high, was sold for 5½ guineas.

The history of potting in Liverpool takes us back to 1674, when earthenware "cups" and "mugs" were largely exported, and when "Shaw's Delft ware works," at  
Liverpool,
 Shaw's Brow, was in full swing, as was shown by many dated pieces in the early part of the eighteenth century. Then, again, we have to remember that John Sadler, of this city, invented the art of printing on earthenware and china in 1752. By the aid of Guy Green this process was



brought to great perfection, so that we are not surprised to find that these two men, both printers, revolutionised the art of decorating all kinds of cheap ware, and secured large orders from the various potteries, including that of Wedgwood. Alderman Shaw, of the Delft works, and another potter, Samuel Gilbody, in a sworn statement in 1756, say, "We are well assured that John Sadler and Guy Green did, on Tuesday, the 27th day of July last past, within the space of six hours print upwards of 1,200 earthenware tiles of different colours and patterns, which is, upon a moderate computation, more than one hundred good workmen could have done of the same pattern, in the same space of time, by the usual painting with the pencil." The process was afterwards applied to services and other goods. But china was made at Liverpool and was decorated with transfer-printing in black and in colours.



Liverpool—R. Chaffers.

At least three men made porcelain before the *Herculaneum* factory was started. Richard Chaffers was one of these. He commenced, in 1752, making pottery at Shaw's Brow, near the works of his old master, Alderman Shaw; but all the potting world had been

excited by Cookworthy's discovery of the materials for making true porcelain, and Chaffers determined to visit Cornwall and search for himself. The story of how he found china clay is

**Finding  
China Clay.**

interesting; still, the chief fact was, he did find it, and proceeded, in 1756, to sell goods made from it, as this advertisement shows:

"Chaffers & Co., China Manufactory.—The porcelain or china ware made by Richard Chaffers & Co. is sold nowhere in the town, but at the manufactory on Shaw's Brow . . . N.B.—All the ware is proved with boiling water before it is exposed for sale."

Specimens of this china ware—hard paste—are rare and unmarked. The cup in the illustration is painted after the Oriental style, and is faultless in potting and colouring. It was kept in the Chaffers family until Mr. Mayer, of Liverpool, acquired it for his collection. Unfortunately, Chaffers himself was cut off in the prime of life, for his foreman, Podmore, to whom he was deeply attached, was seized with malignant fever, and called for his master, who at once visited the sufferer, with the result that master and servant were a few days after interred near each other in the same churchyard. The works were soon closed, not before warm praise had been given to its products by no less an expert than Wedgwood, to whom Chaffers had presented a tea service. The great potter, on looking at one of the cups, admiring the body and examining the colours, exclaimed, "This puts an end to the battle. Mr. Chaffers beats us all in his colours and with his knowledge. He can make colours for two guineas which I cannot produce so good for five." And yet Wedgwood did not praise Champion, of Bristol! Seth Pennington, also of Shaw's Brow, the home of the Liverpool potter, produced earthenware in large quantities, and remarkably fine Delft ware, as well as china services, bowls, and other pieces. Some of his bowls, notably the punch-bowls, were very large, the largest measuring no less than 20½ inches in diameter. His productions were soft paste, for in the specification for his "china body," bone-ash, Lynn sand, flint, and clay, probably Cornish clay, are given as the constituents. Very little is known of Pennington's china, except that it had a rich blue colour, the recipe for which £1,000 had been refused. Pennington's brother, James, in a drunken bout, gave away the secret to the agents of a Staffordshire potter. Some pieces of this Liverpool ware are marked P (*see marks*). Philip Christian,

again of Shaw's Brow, in 1769, specified the materials of a "soft paste" body, and, later, produced in china ware good dinner, tea, and coffee services, vases, and other ornaments, but his productions differed so slightly from those of the other makers of the

P p 1.



2.



3.



4.

Liverpool Marks—1. Seth Pennington;  
2, 3, 4. Herculanæum.

same period and place that they have not, as yet, been separately identified. No mark was used, so the task of investigation is not at all easy.

The blue-printed ware and cream-coloured ware, or Queen's ware, made at this factory were of very good quality, and were usually marked with HERCULANEUM, impressed. The terra-cotta vases, red and black figures, and biscuit vases, were good and similarly marked. Early in the last century, about 1800, china making was commenced, and china was produced, though not in large quantities, till the works were closed in 1841. In 1822, at a meeting of the proprietors, it was ordered that "to give publicity and identity to the china and earthenware manufactured by the Herculanæum Pottery Company, the words 'HERCULANEUM POTTERY' be stamped or marked on some conspicuous part of

Liverpool—  
Herculanæum.

all china and earthenware made and manufactured at the manufactory." Before that time it is said that the marks were printed in blue. There were variations of the impressed "HERCULANEUM" mark, sometimes a crown with the word in a curve above it, sometimes a crown within a garter bearing the word. Another mark, about 1833, is a bird, called the *liver*, the crest of Liverpool, which in three varieties is found impressed in the ware. The last mark given, "Cambridge" in scrollwork, indicates the place from which the view used in the decoration is taken. Note, many of the early specimens from these works have a peculiar green tinge about them, which was the effect of an accidental but lasting tint from copper.

The founder of these works, Mr. John Coke, had lived for some years in Dresden, where he had imbibed that taste for porcelain which led him to found a factory in 1795, under the management of the celebrated William Billingsley, who came from the Derby works. Here Billingsley first produced the distinctive granular glassy paste, or body, which he afterwards brought to

Pinxton—  
East Derbyshire.



Pinxton Marks and Ice-Cooler.

perfection at Nantgarw and Swansea. His unique flowers—roses especially—are not often found on Pinxton china, for his time

and attention were mainly devoted to the practical side of potting, and the decoration was applied by experienced artists from the Derby factory, which accounts for the resemblance between Pinxton and Derby china, being often painted with sprigs of flowers and landscapes, more or less slightly sketched. Unfortunately, some differences arose between Mr. Coke and Billingsley, so that in 1801 we find the latter at Mansfield, painting and finishing china which he is said to have bought in the white state in Staffordshire. When he left, Pinxton began to decline; the works were sold in 1804 to Mr. Cutts, and only continued till 1812. Pinxton at the best period is more noted for the beauty of the body and the excellence of the gilding than for the decoration. The latter ware had a different and much inferior body, simply the ordinary quality of all English porcelain quite at the beginning of the nineteenth century, with the exception of Torksey, Worcester, Nantgarw, Swansea, and Coalport, to each of which in succession Billingsley carried his secret, which he most carefully kept to himself. The few marks found on Pinxton are given. Occasionally, the word "Pinxton" is found written in gold, with a pattern number; and both the Roman P and the italic P are ascribed to this factory, though, as a rule, no special mark was used.

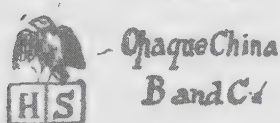
Perhaps MASON'S PATENT IRONSTONE CHINA is the most widely known of all the later factories, as it is usually marked, either printed in blue or impressed in the paste. The patent, which was taken out in 1813 by Charles James Mason, of Hanley, passed out of his hands in 1851, and the mark was modified to "REAL IRONSTONE CHINA," with or without the name of ASHWORTH. The ironstone china deserves its name; it is extremely hard and durable, and in its finer forms the imitations of Oriental and so-called Indian patterns are rich in colours and gilding. A sample mark is given.

Rogers—John and George—had extensive works at Burslem, where they produced tea and other services from 1786 to 1842, when the factory was bought by James Edwards. The mark used was the name of "ROGERS," impressed or printed; or, later, "JAMES EDWARDS AND SON," with the Royal Arms above the name. This factory was noted for its light-blue "Broseley"

Minor and later  
Factories:  
Mason's, Rogers',  
&c.



and "Willow" pattern, and for various others, such as the "bishop," "barley," "mediæval," "tulip," and "scroll." The mark is given.



Some Minor Factories' Marks.

In 1795 Messrs. Hilditch & Sons, of Longton, purchased the Church Street works, which had been established in the latter half of the eighteenth century, and rivalled Josiah Spode and Thomas Minton in the quality of the work produced. The tea services were excellent in body, design, and in decoration; landscape and figure vignettes and imitations of Indian patterns. Then, again, leaves and roses were accurately drawn from nature, and, as it were, carelessly thrown on grounds of various tints. The early mark is given. At Tunstall, Phoenix Works, Messrs. Bridgwood & Clarke, early in the nineteenth century, made "white granite" opaque porcelain in large quantities for the American markets, where it successfully competed with French porcelain. The mark is given. In addition to these, there are many other minor and later factories which might be described, but, as the later ones can be easily identified, because they are usually marked with the name of the manufacturer, it is not necessary to say more. Of the minor earlier ones, such as Torksey and Madeley, the records are slight, and the future may yield more information. Meanwhile, the collector goes on for ever, searching, hunting, and securing specimens, from which he derives the keenest gratification, the joy of possession.

## WORCESTER.

**L**ADY MARY WORTLEY MONTAGUE, the sprightly letter-writer, long ago declared that "old china is below nobody's taste, since it has been the Duke of Argyll's, whose understanding has never been doubted either by his friends or enemies."

*Old China  
is below  
nobody's taste.*

As an object of cultured and serious study, as a relaxation from the business of life, as a means of home decoration of the best type, or as a pastime for the idle man of means, why not collect old china? If you are a connoisseur, and really know what to buy, old china is a very good investment, too. At the present time Worcester china is much sought after, and fine specimens fetch high prices; therefore these chapters will commence with a popular study of Worcester. The factory at Worcester was founded by Dr. Wall, a physician, well skilled in chemistry, who had employed himself in researches and experiments so successfully that a practical business was possible in 1751, with W. Davies as manager till 1783. The most brilliant years were from 1768-83, during which period the decoration reached its highest excellence.

The early English factories began by making white, or blue-and-white, china in exact imitation of the Chinese, and met with

*The Early  
English Factories.*

such success as to encourage further imitations in colours of both Chinese and Japanese porcelain. The earliest Worcester—Dr. Wall's Worcester—consisted of tea services and other articles for domestic use, painted in blue, under the glaze, with Chinese subjects. Sometimes the decoration was modified by another pattern, slightly embossed or raised. The characteristics of this early ware are to be found in the paste and the glaze. The paste was of a creamy white, very soft and pleasing; when held up to the light the well-known slightly greenish tint could be detected. The composition of the paste was not known, but practically it was a glassy frit, containing more or less soapstone, which made

up the part which was not fusible. Thus it resembled all the early pastes, such as Bow and Chelsea, which were made of fusible glass, varying in composition and therefore in hardness, mixed with as much finely-ground non-fusible material as it would take up and hold. Bone-dust was added to the soapstone or china rock at an early date, whilst later the paste of all English porcelain acquired a typical uniformity, and has to be distinguished by other means.

Worcester belongs to the class of "soft paste" china. It can be scratched with the point of a penknife or with a file, or, to take

**A Notable  
Distinction.**

even simpler means, if you rub it with your thumb-nail it will not file the nail, though "hard paste" will do this. The glaze, applied

by dipping, gives a glassy covering to the paste or body, and makes it impervious to liquids. By comparison, the Worcester glaze is thinner than that of Bow and Chelsea, and harder than that of Derby. In the very early pieces of Worcester a slight discolouration is sometimes found, owing to excess of lead in the glaze. A notable distinction enables one who knows to tell in a minute whether the piece under consideration is or is not Worcester, and this is worthy of note for all those who collect old china. On the base of cups, saucers, dishes, &c., at the part remote from the middle and nearest the rim there is a shrinkage of glaze, so clearly shown in most pieces as to be a typical Worcester mark, even if there is no other.

Marks are so frequently forged that they cannot by themselves be trusted, but, taken in conjunction with the paste and

**Marks Frequently  
Forged.**

the glaze, they afford an additional means of identification. The earliest marks are probably the tiny workmen's marks, of which a

selection will be given. Then follows the cursive W for Wall till 1783. Another of the earliest marks is the crescent till 1793, which must not be confounded with the Caughley crescent or C. The square mark indicates the very best Worcester. Following the blue-and-white, and afterwards proceeding side by side with it, Worcester china was painted in colours and gilt, still imitating Chinese and Japanese. The finest imitations were made, until an English form of decoration gave a distinctive character to Worcester by the adoption of transfer printing in 1756, by Robert Hancock, from Battersea, where the process had been applied to

enamels. The "King of Prussia" mug is a notable example of the style. Other portraits, such as Queen Charlotte, William Pitt, and the Marquis of Granby, were produced, as well as engravings by Hancock, Val, Green, Ross, and others, of rural, domestic, and contemporary society subjects. The process of transfer printing since this time has been widely adopted, and most recently by the Japanese. From 1772-1774 Hancock was a partner in the concern. In the latter year he left, and transfer printing gradually declined. Richard Holdship, another partner, was associated with him in the process of this printing, and his initials are sometimes found on the engraved plates, whilst Robert Hancock's full name is on others.

The collector should note that early specimens in black, and less frequently in red, puce, or purple, are printed over the glaze, that is, the impressions from engraved copper plates were applied to the article to be decorated after it was practically finished;

**Early  
Specimens.**

then it was burned in by refiring. Later, in 1770, blue and other colours were applied under the glaze, so that painted blue under the glaze, and blue printed under the glaze, must be distinguished. Sometimes pieces were decorated by a combination of the two processes, partly transfer printed and partly painted; the outlines were furnished by mechanical means and the colour applied by hand. Even vases of a high quality, painted with extreme care, show a ground-work of transfer printing. The printed pieces in blue were marked with a closed or filled-in crescent, whereas on painted ware the crescent was always an open or outline one. Avoid Worcester forgeries! In the old days Worcester copied Dresden and Sèvres, both in form and decoration, and, in addition,

**Worcester  
Copied Dresden.**

copied the marks. Now, amongst present-day forgeries, none are so prevalent as copies of the Old Worcester scale-pattern blue, painted with exotic birds, with the square mark in blue, period 1768-1783. As before mentioned, this was the zenith of the Worcester works. In 1768 an advertisement from Spring Gardens, Charing Cross, stated that the Worcester proprietors had engaged the best painters from Chelsea, and that they could execute orders in the highest taste and much cheaper than could be afforded by any painters in London. Now, the china painters in London, owing to the demand for Worcester, had been buying large quantities of white

Worcester, which they themselves painted and sold. Here was a counter-stroke from the factory. Dyer, Mills, and Willman, from Chelsea, went to Worcester as painters, but the Worcester style had been settled before this. What factory, ancient or modern, Oriental, Continental, or English, could excel the *gros* blue and the powdered blue of Worcester? Imitating the mazarine blue and the powdered blue of the Chinese, they excelled them, because they added a softness and delicacy which *soft paste* always possesses and which is lacking in *hard paste*.

Softness and  
Delicacy.

Nay, more, Worcester added a salmon-scale blue, which remains supreme, notwithstanding

French and German forgeries. This is much sought after by collectors and dealers, and it is worth more than its weight in gold. But there is Worcester and Worcester, even when it is scale blue. An ordinary cup and saucer, for example, with flowers in white panels, in colours and gilt, is worth about £8 to £10. A similar one, with exotic birds finely painted, is about three times as valuable, and a pair of such cups with Watteau figure decoration were sold at the Trapnell sale for £157 10s. In order of merit and value, finely-gilt scale blue may be classed in order of its painting—figures, exotic birds, flowers.

Other rich ground colours were successfully employed, amongst them pea-green, maroon, yellow, and turquoise. As with the blues, panels were reserved in white

Other Rich  
Ground Colours.

for painting. Just another hint on the colours and the gilding. In soft paste, the ground

colours—those applied under the glaze—sink into the paste, and seldom leave a clear, well-defined edge, for the unglazed paste has a power of absorption after the manner of blotting-paper. This is hidden by a rich frame in gold, which in the early pieces is a dead matt gold, not rubbed down and burnished, as it is later. When the collector begins, how is he to know? Real knowledge comes by experience, and by experience only, until he reaches the stage when he says, "I do not know how I know, but I know!" Be careful; get guarantees when purchasing, and do not buy "with your ears." Just two examples: One was a dealer whose friends got up a little surprise for him. At an auction he bought three fine Worcester vases for £1,000. They were beautiful forgeries. The other was a dealer who bought two pea-green Worcester vases for 35s. at an auction. He did not "know," so he





to have been taken from the arms of the family of Warmstry, which were carved on the wainscoted walls of the rooms which the workmen used. The W had several forms (see Nos. 1 to 5), and the crescent varied, as shown in Nos. 6 to 9. The next numbers up to 15 are meaningless imitations of Oriental marks, whilst 17 and 18 are poor forgeries of the crossed Dreaden swords which were used with the W. The square marks were variously fretted, and they, too, were originally copied from Oriental. In some factories—Derby, for instance—the workmen or painters had numbers. At Sèvres the painters used monograms, or figures,

Resemble the  
Sèvres Emblems.

or emblems. The small marks found on Worcester resemble the Sèvres emblems, but, unfortunately, no list seems to have been preserved in the former factory. The list given is capable of extension, and it remains for those who have specimens of old Worcester, without any factory mark, to inspect with care the rim of the base, or the base itself, so as to discover the very tiny marks in gold colour, or blue, of which thirty examples are given. Notes on these marks will be welcomed. Dreaden marks (a) and Sèvres (b) were good forgeries of the early marks of those factories. The monogram R.H., with the anchor, was the mark of Richard Holdship, who, with Robert Hancock, shared or disputed the claim for the fine transfer printing. The last three marks are B, scratched in the paste for Barr; Flight's mark with the crown and crescent; and one of the numerous marks of the combination—in this case Barr, Flight, and Barr. These introduce the second period. In 1783, T. Flight, the London agent of the works, bought them for £23,000, including premises, stock, plant, and models. "Flight" or "Flights" was used as a mark, written

Name Mark  
was Modified.

or impressed, sometimes with a crescent painted in blue. This name mark was modified as changes occurred amongst the proprietors. In 1793 these were Flight and Barr; in 1807, Flight, Barr, and Barr; 1813, Barr, Flight, and Barr; 1829 to 1840, Barr and Barr. The initials alone were often used as a mark, either painted, printed, or scratched in the paste. The scratched B for Barr, is not frequently found. There was a great deterioration in the quality and beauty of Worcester beginning with the Flight period, and in the nineteenth century the paste adopted assumed the general English type. Bone-ash and Cornish china clay form

the standard constituents. Evidently, then, by contrast and test the differences between old and modern Worcester can be distinguished by the careful student. The early pieces thrown on the wheel were comparatively thick; the cups had no handles. The early handles were thin rolls of clay, later they were moulded. Gilding was sparsely used with delicate sprigs of flowers as decoration, and there was no factory mark. Chamberlain's Worcester is another story of another factory. Just when Flight took over the old works, one of his china painters began to think of commencing business for himself. This was Robert Chamberlain, who with his brother Humphrey and Richard Nash, founded in 1786 the Diglis Works, where Royal Worcester is still made. Soon the high quality of his ware and the beauty of its decoration secured not only the patronage of Royalty, but an increasing amount of public support, and the gradual falling off in the quality of the productions of the old factory enabled Chamberlains to ultimately absorb Flight, Barr, and Barr. From 1798 to 1827 H. Chamberlain and Robert Chamberlain, juniors, were the proprietors, with the addition of G. Boulton from 1804-1811. This younger Chamberlain was, like his father, a painter, excelling in portraits, one of which—the Princess Charlotte—secured the cordial approval of the Royal Family.

In 1811 a great improvement was made in the paste or body of the best productions, the result being an ideal, transparent, but exceedingly costly porcelain. This was named the Regent body, and is distinguished by its perfect homogeneity. It was, in fact, the newly-adopted standard English porcelain refined. The marks of Chamberlain's Worcester were constant and are easily traced. The earliest are simply the name of the firm, usually written in full, as "Chamberlain's," "Chamberlain's Worcester," with "63, Piccadilly, London." Later, a crown over "Chamberlain's Regent China Worcester," and "155, New Bond Street, London," was adopted. Capital letters were also used. From 1840 to 1850 "and Co." was added, the mark being in italic writing, "Chamberlain and Co., Worcester," Chamberlain's in capitals, "Chamberlain and Co., Worcester, 155, New Bond Street," and later "No. 1, Coventry Street, London." Another mark of the same period was a crown surrounded by an oval ribbon, with "Chamberlain and Co., Worcester," in capitals. This last mark indicates

**Some Costly  
Porcelain.**

the time when the old factory disappears, the whole of the stock and materials being removed to the existing works, which were remodelled and rebuilt in 1852. Here, then, we must leave Old Worcester, but not without pride in its later developments. What charm, what beauty, what perfection are still to be found in Worcester! Though different in type, the productions of the factory, directed by Kerr and Binns, are worthy of every attention.

BRITISH MUSEUM.



CUP AND SAUCER.  
Salmon-Scale Blue Ground.

Powdered Blue.

CUP AND SAUCER.  
Apple-Green Ground.

Enamels by Bott successfully compete with the best periods of Limoges and Sèvres; ivory porcelain of wondrous softness and finish; jewelled porcelain of unequalled brilliancy and beauty. This is not Old China yet. Grainger's Worcester must receive some

attention, because it was the third factory working there—early in the nineteenth century. In 1808 Thomas Grainger, nephew of Humphrey Chamberlain, started on his own account. He took Mr. Wood as his partner. Both of them were trained china painters and the firm was "Grainger and Wood." In 1812 Wood



left, and Mr. Lee took his place, and the mark became "Grainger and Lee." Then, when Lee retired, Grainger alone carried on the business till 1839, when he died. Later, a company, "G. Grainger and Co., manufacturers, Worcester," have carried on the works. The mark is printed over the glaze, and usually enclosed in a ribbon. The paste and glaze of Grainger's Worcester is of good quality, but heavier than Chamberlain's owing to the thickness of the body. The painting is over the glaze, and the flowers

**Artistic  
Treatment.**

show evidences of artistic treatment, though the roses are inferior to the Derby roses. A remarkable *gros-bleu* ground is, perhaps, the most characteristic product of this factory, and, viewed from the inside through strong transmitted light, gives a striking illustration of the depth of the ground and the transparency of the paste. The gilding is very skilfully done, in curves and arabesques, and most of the pieces are marked. Visitors to the old factory have placed on record accounts of the manufacture of Worcester figures, but they never were a speciality. Indeed, it is a question whether anyone has a really good collection of "Old Worcester figures." We know the work of the chief china painters, such as Donaldson, O'Neale, Fogo, and Baxter, though that knowledge is slight. Amongst others, M. Solon has given illustrations of actual Worcester figures, seemingly beyond question. Yet, owing to the

**The Usual  
Tests.**

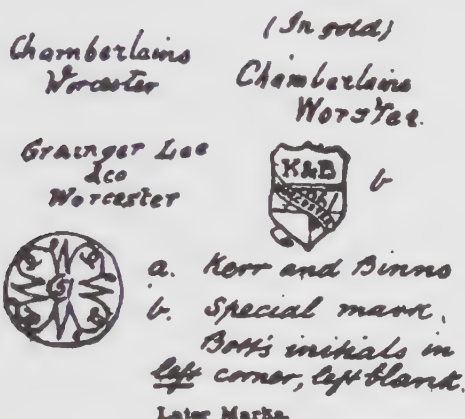
absence of a definite factory mark and to the difficulty of applying the usual tests for Worcester China, practically the field is open to the intelligence, ingenuity, and application of some expert who may be able to sift from Bow and Chelsea and Derby a class of figures, unmarked, it may be, but unmistakable. Is the solution to be found in the small painted or incised marks given as "workmen's marks"?

Bott, the wonderful enamel painter of modern Worcester, has attained such a high reputation that a pair of vases decorated by him are valued at the factory at 1,500 guineas, and a ewer and basin at 350 guineas. Bott's work will be priceless by-and-bye, though at present it is not Old Worcester. How can it be identified? The Kerr and Binns' mark, "K. and B." on the top and "Worcester" in a ribbon across the shield, partly cutting out the date, has in the left-hand corner the late Mr. Bott's initials. It is only just to

**Worth Its Weight  
in Gold.**



say that Kerr and Binns brought the productions of the factory to a high degree of perfection, whether we consider body, glaze, form, or decoration. The ivory porcelain is one of the specialities of these works, and it has all the softness, beauty, and natural tint of ivory itself, and, though only introduced by Mr. Binns in 1862, it increases in popularity and value as the years pass by.



Vases and covers, painted with exotic birds; shape, hexagonal; dark-blue scale pattern, square mark, 11½ in. high, £630. Of

Under the  
Hammer:  
Going, Going,  
Gone!

course, this pair is not to be compared with a large vase about 20 in. high, for which the Earl of Warwick is said to have given £10,000. The companion vase was in the possession of the late Mr. Henry Willett, of Brighton, and it was for some time on exhibition in the local museum. This suggests the thought that the British Museum and South Kensington are the happy hunting-grounds of those who want to study form, colour, glaze, and decoration. The specimens cannot be handled, but a pleasant time can be spent to much advantage, by those who wish to know, in studying the beautiful pieces which are so well displayed to the public by those who know. The best information is to be obtained by handling and comparing actual pieces; hence the value of open access to the china cabinets of friends; but, with such help as this book tries to give, the museums will prove invaluable.

Returning to prices, which are not quite what they seem, because much depends on the name of the collection, the company

**The Astonishing  
Value of  
Old China.**

present at the sale, the desire to possess a certain piece, and the trade advertisement which results from expensive and extensive purchases, there is still a rough but general guide as to values, and it may be laid down as an axiom that fine Old China sells itself. The difficulty is to get, there is no difficulty in selling. In 1901 a fine Old Worcester cup and saucer, turquoise and gold border, with dragons and flowers in colours, square mark, cost £3 3s. At a moderate estimate its price would be trebled now. Similarly, a vase and cover, painted with birds and flowers, in two large and two small medallions, dark-blue ground, which then cost £283 10s., would now be worth about £600. But, putting aside estimates of present values, let us see what prices have been paid. £91 for two cups and covers with saucers, square mark, is about ten times the value in gold! Again, a pair of jardinières, each painted with three compartments of exotic birds and flowers, 9 in. long, square mark, could not be cheap at £231; and one dish, 10 in. in diameter, centre painted with butterflies, the border with panels of exotic birds and butterflies, dark-blue and gold, cost, under the hammer, fifty-two guineas. Another pair of cups and saucers, two-handled, with exotic birds and insects in panels, dark-scale blue and gilt decoration, were knocked down at £90 6s. What is the value of a service? Well, a dessert service, 121 pieces, with landscapes in panels, on dark mottled-blue ground, gilt, sold for £194 5s., and a bowl 11 in. in diameter, exterior painted with exotic birds, insects, and flowering trees, dark-blue scale pattern, ground gilt, square mark, cost £152 5s.; whilst a teapot and cover, oviform in shape, with teapoy, or canister and cover, with similar decoration, sold for £189. Worth more than its weight in gold! Another service, or rather part of a dessert service, painted in shaped panels with birds and foliage on dark-maroon ground, consisting of one 11½-in. oval-shaped dish, with scalloped rim and fluted border, a pair of 9½-in. circular fluted dishes, a pair oval sugar basins with covers, and twelve 7½-in. plates, sold for £379; and one mug painted with Chinese figures, bouquets of flowers, and insects in compartments, scale-blue ground, for £27 6s. A tea service, mazarine-blue ground, oval panels with exotic birds and foliage, gilt, crescent mark, Dr. Wall period, teapot and stand,

teapoy, cake plate, five teacups and one odd teacup, cost £345 10s. One plate, scale-blue, exotic birds, marked with a W, fetched ten guineas; whilst two oval-shaped dishes, fluted borders, dark scale-blue ground, painted with exotic birds and insects, gilt, cost one hundred guineas. Hundreds of other examples could be given of prices—high prices—paid for fine Old Worcester; but the joy of collecting is found in the buying of good specimens, *on knowledge*, without paying such large prices as those quoted.

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## CHELSEA.

CHELSEA has a beauty which is all its own, and the lovely Chelsea figures in the Lady Charlotte Schreiber collection at South Kensington are fine enough to make any collector break the tenth commandment.

Very little information can be gleaned regarding the earliest manufacture of porcelain at Chelsea. Probably when John Dwight, the inventor of "the mysterie of transparent earthenware," retired from the business, other potters at Chelsea, Bow, and other china works in or near London, took up the work and gradually succeeded in the production of an artificial porcelain.

Old Chelsea  
China.



The Earliest Chelsea Mark.

This was of a glassy body or paste, with powdered Oriental china and a small proportion of white clay as the base. The early

works did not last long. Limehouse was closed in 1750, and the celebrated Battersea enamel factory in 1754. But before this Chelsea had made a reputation. The noted milk-jug, with the goat and the bee, is the first dated piece, having on the base the incised triangle and "Chelsea, 1745," and it indicates that the Chelsea factory had already reached to some degree of excellence. In the same year the French makers applied for powers to establish a factory at Vincennes, and urged that it would counteract the importation from England and Germany. Though Chelsea is not named, no doubt it was referred to as "the most considerable." This is the more likely, when we consider the number of fine specimens which still survive. Tradition puts the actual date as 1730, and makes the Elers responsible for its first foundation. In the *London Tradesman*, 1747, was a notice that the Chelsea Works were producing imitations of Chinese and Dresden china. In 1750 was another advertisement, stating that N. Sprimont had succeeded Charles Gouyn in the management.

Roquet, writing on the state of art in England at this date, said: "In the neighbourhood of London there are three or four

**Chelsea in 1750  
and later.**

manufactories of porcelain—that of Chelsea is the most considerable; a rich patron bears the expense of it, and an able French artist furnishes or supervises the models and all that is manufactured there." The Duke of Cumberland was the patron referred to, and he gave an annual grant towards its support. Jacquemart, in his book, "*Les Merveilles de la Céramique*," speaks of Chelsea: "De 1750 à 1765 elle avait acquis toute sa perfection par les soins d'un étranger, M. Sprémont. Les groupes, les vases ornementés peuvent rivaliser avec ce que la France et la Saxe produisaient de plus élégant." Under Nicholas Sprimont, who was an artist of some note, the productions of the factory attained a particularly high standard. Contemporary writers use striking terms in describing the new porcelain. One who was allowed to see Queen Charlotte's collection in Buckingham Palace stated, "I beheld with admiration a complete service of Chelsea china, rich and beautiful in fancy beyond description. I never saw any Dresden near so fine." Even Horace Walpole was enthusiastic. In 1763 he wrote: "I saw yesterday a magnificent service of Chelsea china which the King and Queen are sending to the Duke



of Mecklenberg. There are dishes and plates without number, an épergne, candlestick, salt-cellars, sauce-boats, tea and coffee equipages, &c. In short, it is complete, and cost £1,200." What would be the value of such a service now? Why, a pair of vases 14½ in. high were sold by auction a short time since for £609! Public advertisements are valuable evidence of the kind of goods made at Chelsea. Dated December 17th, 1754, the *Public Advertiser* had the following: "To be sold by auction. All the entire stock, bought from the proprietor's warehouse in Pall Mall, consisting of snuff-boxes, smelling-bottles, and trinkets for watches (mounted in gold and unmounted), in various beautiful shapes, of an elegant design and curiously painted in enamel, &c." Some of these trinkets are less than an inch in height. In the same year, 1754, Mr. Hughes, ironmonger, Pall Mall, in a trade advertisement, offered "compleat services of plates and dishes, tureens, and sauce-boats, &c., several elegant epargnes for desarts, several figures, and the greatest choice of branches with the best flowers." These flowers were modelled and coloured after nature, and they are now very rare. They were used in flowerpots, grottoes, and in other ways for table decoration.

N. Sprimont continued the manufacture at Chelsea till 1768-9, but, owing to a long illness in 1757 and 1758, the production was very limited for a time. Yet the next year, under a new lease, vigorous efforts were made to reach the highest excellence, and so

**N. Sprimont,  
Chelsea.**

successful were they that dealers surrounded the doors and purchased the goods as fast as they were produced. The books seem to have been kept with care during this period, and in an early catalogue published in 1756 much information was given as to the variety, nature, and cost of this porcelain. Sprimont's health again failed in 1761, with the result that two years later the works were offered for sale. However, it was only in 1769 that a sale was effected to a Mr. Cox, who the next year disposed of the concern to William Duesbury, the proprietor of the celebrated Derby china works. The receipt following is interesting: "Recd., London, 5th Feby., 1770, of Mr. Wm. Duesbury, four hundred pounds, in part of the purchase of the Chelsea Porcelain Manufactory and its appurtenances and lease thereof, which I promise to assign over to him on or before the 8th instant.—James Cox"

From this time to 1784, when the kilns were pulled down, the Chelsea and Derby works were carried on conjointly, and the removal of men and material, which had been  
**Chelsea—Derby.** gradually effected, was completed. The Derby china had become so popular that Chelsea was outrivalled and dismantled, and the same fate befel Bow in 1775, St. Giles's in 1777, and other works at Vauxhall and Pedlar's Acre. Before Sprimont retired he had considerably diminished the stock and materials, which accounted for the low



**Early Chelsea Scent-Bottle.**

price of £600 paid to him by Cox. In 1764 a sale took place: "To be sold by auction, on the premises, some time in March. Everything in general belonging to it, and all the remaining unfinished pieces, glazed and unglazed; some imperfect enamelled ditto of the useful and ornamental, all the materials, the valuable and extensive variety of fine models in wax, in brass, and in lead; all the plaster moulds and others, the mills, kilns, and iron presses; together with all the fixtures of the different warehouses, &c. N.B.—When everything is sold belonging to the manufactory, &c., and the large warehouse cleared, there is to be sold at the Chelsea manufactory some most beautiful pieces of the truly inimitable mazarine blues, crimson, and gold that

Mr. Sprimont has thought deserving finishing, &c." One more advertisement in the *Gazetteer, or New Daily Advertiser*, May, 1769, seems to indicate that the previous sale was not a success: "To be sold by auction in Charles Street on Wednesday, 17th May, and following days." Then follows a catalogue of all the curious and matchless pieces, consisting of beautiful vases, antique urns, perfume pots, services of all kinds—most highly finished in the mazarine blue, crimson, pea-green, and gold, finely painted in figures, birds, fruit, and flowers, enriched with gold and curiously chased. The models, mills, kilns, &c., were



again advertised. Cox practically bought the last group, with the lease and goodwill, but he employed no potters, only a caretaker, and after a short period Duesbury became the proprietor, and, for a time, activity once more reigned at Chelsea. The names of some of his hands are given, with their wages, and we shall find some of these working, later, at Derby. About twelve persons were employed: Gaumon received 8s. 9d. per day; Boorman or Boreman, a painter of landscapes and sea-views, 5s. 3d. a day; Wollams, 4s. 6d.; Askew, 4s. 2d.; Jenks or Jinks, Snowden, R. Boyer, and Barton, each 3s. 6d. Painters and enamellers were, as a rule, paid so much a day, except when they worked at home, when fixed rates were paid for the work done.

These are taken from the weekly bills, and are interesting because they show the price paid for making the articles. For

**Products of the  
Works—1770 to  
the Closing.**

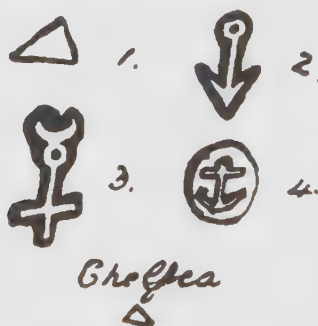
example: One dozen and six "Fine Gentle Man with a Muff," 1s. 9d.; one dozen and six "Shepherd Sheering of Sheep," 1s. 9d.; six "Arliquens," 7d., &c. Leaving out the work

prices the following pieces were commonly made at this period, and they are most frequently to be found: Gentleman with a muff, shepherd shearing sheep, harlequins, antique jars with heads, ditto with handles, bottles with ornamented handles, compotiers, ornamented plates, season vases, season perfume jars, perfume jars with Indian figures, jonquil vases with stag-head handles, ornamental vases with Chinese figures, jars with dog and rabbits, pigeon-house, perfume pots, perfume pots with boys and girls dancing, Venus at her toilet, on large vases, perfume vases with three goats' heads, strawberry compotiers, crimson-and-gold tea services, birds, lambs, sheep, dogs, calves, &c. Besides these, a variety of cupids figured on the list: Cupid as a letter-carrier, booted and spurred, with a lamb, crying by an urn, forging hearts, &c. Boys were represented catching squirrels, bird-nesting, piping, with dogs, &c. Numbers of small seals were reproduced, such as lions, lambs, and cocks, prettily modelled and coloured.

This list is given at some length, because it may be useful in helping to identify pieces of Chelsea, and, when taken in conjunction with other characteristics, will leave the collector no room for doubt, even in the absence of the factory mark, generally an anchor in red or gold, or the Chelsea-Derby mark, the anchor combined with a script capital D. This last mark is usually taken to indicate the Chelsea-Derby period, from 1770 to 1784; probably it was also used at Derby when Chelsea patterns were reproduced. The natural result followed the amalgamation; the dominant style of Chelsea was modified by the Derby influence, the rococo forms disappeared in favour of simple outlines, and, generally, the decoration adopted was Derby *lapis-lazuli* blue, with subjects painted in compartments, and a very charming method of gilding in stripes.

The early catalogues of Duesbury illustrate this. For example: Elegant Etruscan vases, enamelled in compartments with a figure of Shenston and fine blue ground striped with gold; candle cups

covers, and stands enamelled with festoons of green husks, garland of coloured flowers, and fine blue and gold stripes, ewers with mask handles, classical figures in compartments with gold stripes, flower-pots, green and gold, finely painted in compartments with a landscape and figures. Some superb vases were produced, beautifully enamelled with classical figures and landscapes: often a figure was painted on one side and a landscape on the other. Thus we have the Three Graces and a landscape, Pomona and Prudence and a landscape, and so on, or Virtue on one side and Prudence on the other. The white unglazed porcelain of the Chelsea first period develops into the biscuit of the Duesbury period and culminates in Derby biscuit, which probably excels any other biscuit china ever produced, even Sèvres. Duesbury produced large and small groups and figures at Chelsea, such as the Three Virtues, and Jason and Medea before Diana, but these were inferior to Derby.



Chelsea—Early Marks.

In the magnificent collection of Lady Charlotte Schreiber at South Kensington Museum there are groups and figures of supreme excellence. If Chelsea produced **Chelsea Marks.** only these it would deserve to be ranked amongst the first factories of the world. It is of the greatest importance that the beginner and even the expert should know where to find the best examples of any ceramic art, because however much one may read it is not so educational as seeing and handling. Time spent with a definite object in a museum is time well spent. Now, upon the bases of nearly all the figures and groups mentioned the anchor in gold may be found. Oftentimes it is small, but careful inspection will



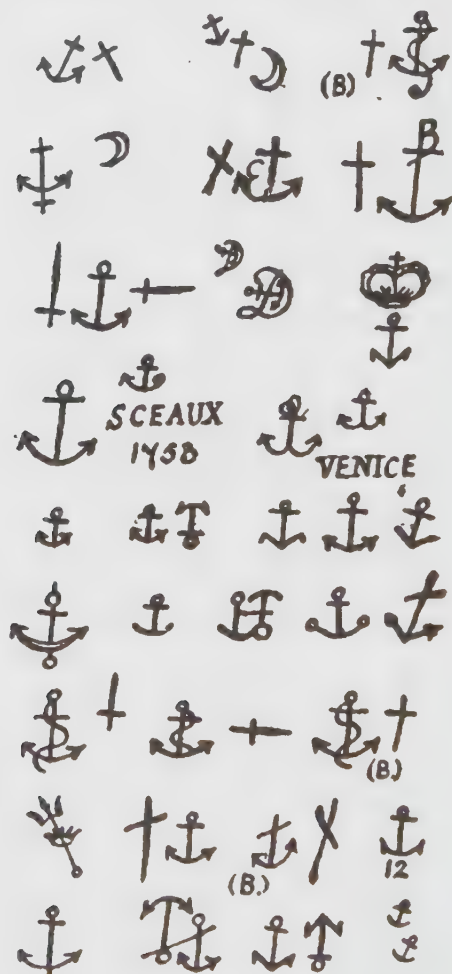
reveal it. It may be taken as the factory mark. Why and exactly when it was adopted is not known. Two other factories, Venice and Sceaux, produced soft paste porcelain and used the anchor as a mark. The Venetian mark was in gold, red, or blue. The Sceaux mark was painted in blue. Many of the early Chelsea and Bow pieces were unmarked, and much controversy has taken place regarding some of the marks found upon early pieces. The incised triangle (1) was considered a Bow mark, but the Goat and Bee jug had the incised triangle and Chelsea. Both factories made similar figures, and, after all, it may be left to the taste of the collector to assign these doubtful pieces to either Bow or Chelsea, remembering that in either case the incised triangle is a very early, probably the earliest, mark. The marks (2) and (3) are also claimed by Bow and Chelsea. That brings us to the first Chelsea anchor, a raised anchor upon an embossed oval (4). It is in the highest degree imperative that the collector should regard the mark, especially the gold anchor, as only one element in identifying Old Chelsea. Beautiful models are produced, with the typical figures and *bocages*, absolutely true to pattern, and they are not at all rare. *Caveat emptor!* They are hard paste, the gold anchor is a forgery; but some dealers even grind out the gold anchor, and submit the pieces to the purchaser without a guarantee. Expensive articles should always be accompanied by a guarantee, which should be required from the dealer.

The mark alone is scarcely to be depended upon as an evidence of age, because, in the same set, such early marks as the raised anchor and the plain anchor, drawn in

**Other Marks.** red, are to be found. It appears difficult to decide which is the older, so consideration

must be given to the workmanship, for later specimens which have elaborate decoration may have the mark embossed, or in red or gold. Now, the gold anchor, though not an absolute mark of the best porcelain, is found on nearly every one of the fine figures of Lady Charlotte Schreiber's collection at South Kensington. It may well be that where gold is used in the decoration the gold anchor was the mark, and that any colour, not only red, but whatever was used for decoration, was applied as the mark. As the colour of the mark in the earlier pieces seems to have been varied at the will of the workman, so does the mark itself. In the

list will be seen varieties of form and many combinations, some of which, marked (B), are claimed by the Bow factory; but in the absence of evidence, as has been said, the collector "pays his



The Anchor Marks.

money" for the rare piece of china, and "takes his choice," whether he assigns it to Chelsea or Bow. Without doubt, the anchor is the true Chelsea mark, whether in gold, red, blue, or

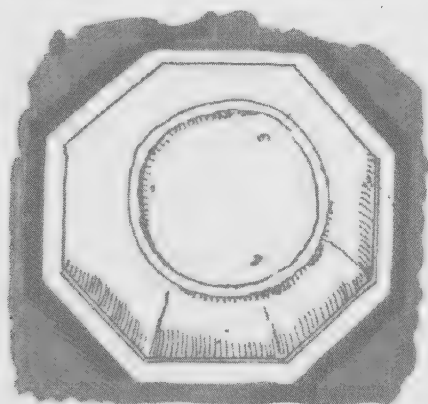
brown, but even in those early days marks and models were copied, and many examples of so-called Chelsea are English imitations. When William Duesbury purchased the Chelsea Works in 1769, he used the anchor with a script D in gold. Two examples are given, but the crown over the D and the crown over the anchor were also used from 1773 to 1784 to commemorate the visit of the King and Queen. In 1784 the final transfer to Derby took place, but there is no evidence that these marks were at once discarded. It is interesting to note that Sceaux (Seine) and Venice used the anchor as a factory mark. The list itself needs no further explanation.

The octagonal plate in the illustration will serve very well as a typical specimen of the first period of Chelsea. It is unmarked, but to the connoisseur it is marked all over—paste, glaze, and spur marks.

**How to Identify  
Old Chelsea.**

**The Paste.**

The paste is white, nearly cream-coloured, in fact, separated milk gives exactly the same tint. In the paste are a number of tiny black flecks or spots, which are evident to the touch when the fingers are passed over



it. The paste is soft and easily cut with a file; so soft is it that scarcely a mark is made if the finger-nail is rubbed on it. The base-rim has been ground, and feels soft and smooth. The body is thick and comparatively heavy, and it is chipped with ease—that is, if you dig a knife into it with some force chips will fly off in flakes. When held up to a strong transmitted light several

translucent spots, called moons, are seen; in ordinary light it is opaque. The moons are caused by the use of glassy materials in the paste or by the imperfect grinding and mixing of these materials. Very great care was necessary in the firing in the kiln, because owing to the fusible nature of the paste it was apt to be melted, and therefore shapeless. These defects were remedied by experience and time, yet even the very finest Chelsea dishes, with lovely paintings of exotic birds, are heavy and opaque, except in their thinnest parts, and, as may be seen at South Kensington, many fine dishes have long cracks in the glaze.

The glaze of Chelsea china is soft and easily scratched with a file or the sharp point of a knife. It resembles thin, milky glass, showing numerous abrasions where it has been rubbed against some harder substance; this is noticeable on the angular

parts. On the glaze are the black, or rather dark, specks where the paste penetrates through the glaze, which shows also a number of tiny pits, as if the glaze has sunk into depressions in the paste produced by firing. Like much of the Early Chelsea, the decoration is copied from Chinese porcelain. The colours are enamelled in red, blue, and green, touched with matt gold and slightly pencilled in black. The spur-marks on the base are three in number, and they show how the dish was supported in the kiln. These marks are to be found on the bases of nearly every piece of Chelsea—cups, saucers, plates, dishes. So much, then, for a careful examination of a typical early specimen. Later, as the paste was improved it lost its liability to warp when refired at a lower temperature, and thus allowed enamel colours, again in imitation of the Chinese, to be effectively used to produce the richest effects. The Chinese powdered blue, mazarine blue, apple-green, and many other coloured grounds were copied, with compartments or reserves left white, and then beautifully painted in colours with figures, landscapes, classical subjects, flowers, and birds. Chelsea produced an exquisite claret-coloured ground, and also very beautiful mazarine blue, pea-green, and turquoise. The latter vases offered a marked contrast to the earlier simpler forms and decorations, being richly, even gorgeously, coloured, heavily gilt, and having most elaborate rococo designs. In fact, Chelsea fell successively under the influence of China, Dresden, Sèvres,

and the so-called classical revival, and the indication of age is more or less accurately given by the design arranged in this order. In every stage, however, the enamels, being on a soft, artificial body, sink in and become incorporated with the glaze, deriving therefrom a beauty and durability all their own. From 1759



similar changes in colour and gilding took place in the other productions of the factory, in the tea and other services, and, above all, in the figures. The notable collection at South Kensington shows the excellence of Chelsea figure-modelling and still more of decoration. Were Nollekens, Bacon, Roubiliac the modellers? Were Boorman and Wollams the painters, at 5s. 3d. and 4s. 6d. a day respectively, or was it before their time? Boyer and Barton are frequently given in the weekly bills as modellers at 3s. 6d.



a day each. Did they model any of the exquisite figures and *bocages* which are the *chef d'œuvres* of ceramic art, or did they come later? Unfortunately, no definite information can be furnished on these points, yet the Chelsea figures will remain as a memorial of the work of Sprimont and Duesbury, and also as the *beau idéal* of the Continental forger. How can these forgeries be detected? The model is right, and the gold anchor.

In the illustration of the Chelsea dish which was critically examined reference was made to spur-marks. On the base of figures there are other marks, called "thumb marks," made during the burning in the kiln.

Where each of the pieces came into contact with the support, usually a tripod, it was robbed of its glaze on those spots, so that there are three unglazed marks on the base about the size of the tip of the little finger (in small figures). On

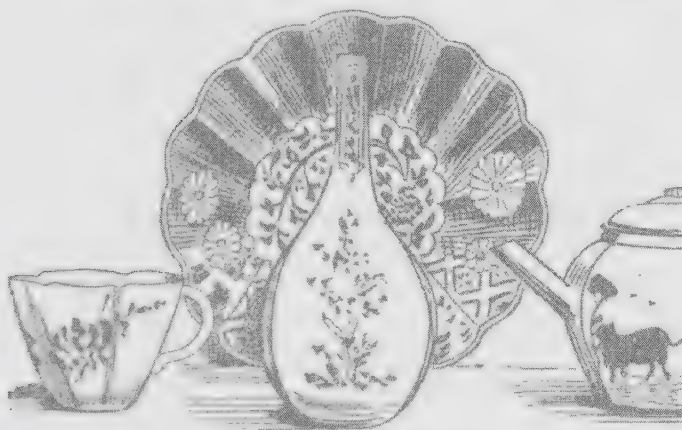


Chelsea Figure, showing on base Three Thumb Marks.

larger figures the marks are larger because the supports were and they become veritable "thumb marks." See illustration. The forgeries are hard paste, and though, as before-mentioned, the anchor may be ground out and the thumb-marks ground in, the paste is entirely different. Chelsea is soft paste always, but it has varying degrees of softness—more, perhaps, than any other factory. The heavy, thick, early paste of the first period was easily chipped, could not be re-baked, and the figures made were usually white. The lighter but still non-homogeneous body of the second period probably saw the developments of coloured Chelsea figures, but it was only in the third period, when the paste became white, free from imperfections such as the black specks referred to before, that that excellence was reached which made the Chelsea factory famous whilst the high standard lasted. Again, in the early figures the forms were comparatively simple, and the

## CHELSEA

gilding slight. The colours used were much less brilliant than they were later. The gold anchor seems to indicate gilding than anything else, for it is seldom found upon figures which are not more or less lavishly gilt. In the sale catalogues of 1759 slight reference is made to figures, but in 1769 we find "a variety of figures," very large and curious groups, particularly two groups of "Roman Charity," is given in the advertisement. Generally, then, the early figures were mostly white, the colours and little gilt were applied, and from 1759 to 1769 of Sprimont's connection with the factory, also from 1770 Duesbury's Chelsea-Derby period, Chelsea figures reach perfection. For choice, the period 1759 to 1769 produced the finest figures made, especially portrait statuettes, and amongst others, by Nollekens, the father of the English school. Roubiliac and Bacon are said to have been employed as modellers, but many of the figures and groups were copied direct from the Meissen (Dresden) models of Kändler and Acier. Examples



Old Chelsea.

these copies may be seen in the British Museum. So many copies of Meissen, and used the gold anchor mark. Meissen copies Chelsea, and uses the gold anchor mark. The demands of the collector are increased by the fact that when the collector demands an article it must have it; if the article is not immediately forthcoming it will be, so that a regular system of supplying the public with exactly what it wants, is maintained, it is Worcester, or Chelsea, or Oriental. It can be made

The success of the Derby china was the chief cause of the closing of the Chelsea works, but from 1770-1784 Chelsea still produced remarkable groups, figures, vases, and services. The following are generally identified with this period: King George II., Shakespeare, in biscuit on a blue-and-gold pedestal; the Three Graces and two Cupids, in biscuit; Milson, in biscuit; group of four Cupids; a pair, Mars and Venus; a pair, Bacchus and Ariadne. Other and smaller figures of lambs, sheep, dogs, cows, calves, deer, &c., with or without *bocages*, were of the same date as statuettes, resembling Derby very closely, with the pretty but fragile lace decoration.

Amongst the vases of this period are some of those painted in compartments with landscapes on one side and classical figures on the other. Such were Venus and Adonis, Eneas meeting Venus before he entered Carthage, the Three Graces. These vases were richly decorated with burnished gold, usually in stripes, though some had fine coloured grounds. The gold stripes were a very favourite form of decoration, and this fact should be noted as being an indication of Chelsea Derby.

The services showed the Sèvres influence predominant; in fact, the catalogues note "the very beautiful Sève pattern," or "the elegant Sève pattern." The ornamenta-

**The Sèvres  
Influence.**

tion closely follows the French designs, which display the rose surrounded by a fine mosaic

border with rich gold chasing. Other pieces had flowers painted *au naturel*, with festoons of green husks; though now and then the flowers are painted in green. In general style and shape the classical Derby ideal gradually prevailed; Derby blue, gold and coloured stripes, biscuit flowers, masks, and medallions all indicate the last period of Chelsea. Where is now the celebrated pair of large octagon vases, two feet high, decorated with natural flowers, finely enamelled with chased and burnished gold, and painted with a female votary of Bacchus, and Innocence washing her hands at an altar? This must have

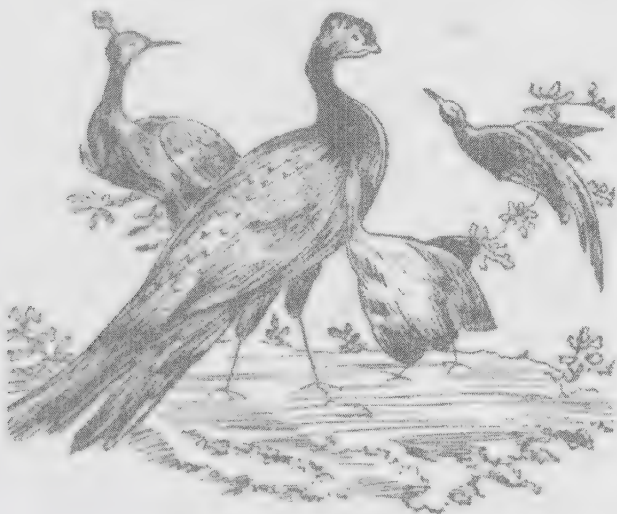
**Sale Values of  
Old Chelsea.**

been a masterpiece. What would be its value now? The whole of an issue of a newspaper could be nearly filled with lists showing the high value set upon Chelsea.

Extraordinary sums have been paid for really fine pieces

## CHELSEA

will always command good prices. The difficulty is to not to sell them, and the dealers will tell you that good china sells itself. Without falling into a common error the specimen is a gold mine, it is well to know something of values, which are more relative than intrinsic. Take, for example, vases. A pair of dark-blue ground, masks of Satyr handles, openwork foliage feet, gilt and painted butterflies and vines, £65; another pair with covers, female figures supporting a vase in relief, raised flower decoration; another pair, dark-blue ground, Satyr's head handles, decorated with insets and foliage, vine branches in high relief, £33 10s.



**A Group of Chelsea Birds.**

Time Clipping the Wings of Cupid," on base, decoration £5 15s. 6d.; pair, Children, on bases, with raised flower ornamentation, £22 1s.; Shepherd and Shepherdess with baskets of flowers, £8 18s. ditto, with lambs and dogs, £32 10s. Fighting Gamecock, £5 5s.; Sportsman with dogs and bagpipe, flowers in relief, £16 5s. 6d.; Shylock, £8; Boy with gun and dog, £16 5s. 6d.; Boy holding a flower, £1 17s. 6d.; Boy with flowers

white-and-gold scroll base, with a Girl to pair; £11; Boy with dog and Girl disarming Cupid, encrusted in flowers, £28. One oval

dish, maroon ground, compartments painted

**Diabes.**

with birds, £7 15s.; one round, dark-blue ground, gilt, with birds and insects in centre,

flower border, £16 16s.; one oval, fluted, painted with bouquets

and sprays of coloured flowers, £5; three oval, leaf-shaped, painted

with birds, butterflies, and trees, with another nearly similar,

£5 15s. 6d. At the present moment Chelsea is in demand. All

these would fetch much more than the prices given. Just one

more example to specially illustrate the use of transfer printing

at Chelsea: £4 was paid for a dessert service printed and

enamelled in green and blue, having vine leaves and grapes on

the border raised in white. The delicate outline only is furnished

by the transfer, whilst the colour is applied

**Furnished by the  
Transfer.**

by hand. A similar decoration was noted

on Worcester. There was no necessity to send

to Liverpool, where Sadler discovered the process of transfer

printing about 1750, because the Battersea Enamel Works at

York House used the process some four or five years later, and

the neighbouring potteries, such as Chelsea and Bow, were able

to avail themselves of the nearer facilities. Finally, the collector

having familiarised himself with the Chelsea style of decoration,

must not be misled by it. Other factories copied Chelsea, and a

similar decoration has been found on white Oriental porcelain,

which could easily withstand the comparatively low temperature

of the Chelsea kilns after being painted. Study well the fine

Old Chelsea in the museums.





## BOW.

**T**HE date of the establishment of the Bow Porcelain Works is not well known, but is usually given as 1730. The patent secured by Edward Heylyn, or Heyleyn, a local merchant, and Thomas Frye, a well-known painter, is dated December 6th, 1744, and a later patent by Frye, November 17th, 1749, so that it is probable that Bow and Chelsea were almost co-existent. The patent was for a new method of manufacturing a certain material, whereby a ware might be made of the same nature and kind, and equal to, if not exceeding in goodness and beauty, china and porcelain ware imported from abroad. This importation

**This  
Importation.**

must have been chiefly from China. The merchants, and even the sailors, realised the immense superiority of Chinese porcelain over anything of the kind produced in Europe, though this does not traverse the fact that porcelain was imported from Germany in increasing quantities as the years went on, but during the Augustus Rex period—1709-1726—Bottcher's discovery of hard porcelain was only emerging from the experimental stage. The Bow factory has left evidence of its progress in 1760 in the shape

**A Porcelain Punch-  
Bowl.**

of a porcelain punch-bowl, 9 in. wide, painted by T. Craft in "the old Japan taste." This is in the British Museum. From a statement on the cover of the box containing the bowl we learn "that the above factory was carried on many years under the firm of Messrs. Crowther and Weatherby, whose names are known almost all over the world. They employed about three hundred persons—about ninety painters (of whom I was one) and about two hundred turners, throwers, &c., were employed under one roof." We shall say something more about this later when we come to the sale of the works to the firm mentioned by Thomas Craft in 1750.

Early Bow was very like early Chelsea, glossy in texture, practically glass, which carried more or less white clay,—unaker,—

which was mixed with it. In other words, Bow was an artificial porcelain, soft paste, with a glaze made from red lead, nitre, and sand in varied proportions. The colours used

**Early Bow.** in the underglaze decoration were, first, a blue, to imitate the Oriental style, then enamel colours, next the painting of figures, landscapes, and flowers, which were often set out in reserved compartments, which were left white for the purposes of such decoration. Solon himself, the greatest ceramic artist of our time, gives it as his expert opinion that much credit is wrongly given to the early manufacturer of porcelain for certain vivid and intense effects in the colours employed by him. He holds that when the nature and composition of the paste or body and of the glaze have been determined, the enamel colours are simply purchased ready-made from the enameller or chemist. For example, the zaffer or

**The Zaffer, or Zapher.** zapher, which gave the blue colour under the glaze, was simply cobalt, mixed with three times its weight of glass, and ground very fine before being used by the china painter. In this relation we



**Bow Pattern.**

note that in China the blue under-glaze, owing to the failure of the supply of cobalt, became sometimes of inferior quality, and at another time a very superior blue pigment was used, again a cobalt blue. Large quantities of blue-painted ware were manufactured at Bow, and sold at cheap rates for ordinary household use. The blue was in the early days the only colour which would stand the intense heat of the firing in the kiln, *au grand feu*, but,

again, owing to the blue being applied to a soft paste, a certain loss of sharpness and outline definition occurred, which was referred to in Worcester.

The blue applied in decoration to Bow china is always under the glaze, and the designs are painted on the biscuit, so that when the piece was dipped into the glaze before its final firing the blue almost invariably ran, so that the glaze acquired a very slight bluish tinge. In fact, we might go further and say that Bow glaze has this bluish tinge as a

**How to Recognise  
White-and-Blue  
Bow.**



**Bow Patterns.**

characteristic. The other colours and the gold were applied over the glaze by painters and gilders. Then the china is baked again in a kiln at a much lower temperature. It follows that whilst

these enamel colours and the gold gradually get rubbed off by use, the blue, being under the glaze, is only affected when the glaze itself is destroyed, so that practically the blue is imperishable.

The patterns or designs on Old Bow are principally of Chinese landscapes, flowers, such as the hawthorn, chrysanthemum, and peony, as shown in the illustration. These and

**The Patterns or  
Designs.**

others, such as hanging branches of willow leaves, were in the early pieces always painted with a brush. On examining any collection the observer will not fail to notice that amongst the earliest productions were many



**Bow Inkpot.**

examples in plain milky white, with raised or embossed white flowers, directly imitating *blanc de Chine*. Early figures were white with good modelling, as tested by the fine work in the faces and hands. Other patterns in blue included sprig decoration

in various styles. By a sprig is meant a small twig, shoot, or spray of leaves and flowers, and the term "sprigged" is constantly used in the various descriptions of ware made at the Bow factory. Hence we have bud sprigs, sprigged tea sets and dinner services, Dresden sprigs, partridge services, dragon services, Newark pattern, and dolphin pickle stands, all in blue.

The embossed flowers in white were another form of sprig decoration which was not confined to Bow, but was common to early St. Cloud, Chantilly, and Dresden. The pattern was moulded; that is, the mould was filled with the body or paste in its soft state, then the mould was pressed against the object or piece to be decorated, and by the aid of a thin paste or slip the moulded ornament was so attached as to form an integral part of it, showing no mark of joining. This process took place before the baking in the kiln.

The Bow works were acquired, as before noted, by Weatherby & Crowther in 1750. At this time the factory was named New Canton. There are a few specimens which bear the inscription, "Made at New Canton"—see the inkpot in the illustration. The account books of the firm from 1750 to 1755, and the memoranda of John Bowcocke, the manager, in or about 1756, give a fund of information as to the objects that were manufactured and of the current prices for which they were sold, besides being useful for the purposes of identification by the collector. Such specimens

**Original Prices of  
Bow China.**

as "sprigged salad bowls" for 12s. were not dear. Other pieces were sold at the same reasonable prices: sprigged boats, 6s. a pair; cooks, 2s. each; two harlequins, 7s.; gentleman and lady, 9s.; pair of boy and girl, small fiddler and companion, tambourines, octagon partridge-plates—which we should term quail-pattern—vine-leaf milkpots, white boards, upright pint mugs painted with a fine landscape pattern, enamelled partridge coffee-pots, 9s. each; white men with salt boxes, mustard and cream ladles with small (boles) bowls and long handles, enamelled roses, green leaf candlesticks and white ditto, white branch candlesticks, enamelled pierrots (peros), at 6s. each; shepherds, 7s.; shepherdess, 9s.; pair Dutch dancers, 9s.; boy and girl, 12s.; Paris cries, 6s.; woman with chicken, 7s.; bucks and does, sets of blue teas



(probably four pieces), 2s. 10d.; also printed teas; two sprigged and enamelled dessert (dishes), 15s.; dolphin pickle stand, 5s.; white basin and cover, 3s.; blue printed mugs, 5s.; cock plates after the Chinese style, coloured squirrels, knife handles, Dresden flowers, &c.

The annual accounts of the Porcelain Company's trade for the year 1754 show the total sales, including book debts, to be no less a sum than £18,115! The steady increase of the business is shown by the fact that the output was nearly doubled in five years, 1750-55. This opens a speculative thought, that either Bow was largely used for domestic purposes, and so had but a short life, or that many pieces of Bow are classified under other factories.

The early specimens of Bow were often distorted, spotted, crazed, and very nearly spoiled in the firing, but this was during the more or less experimental stage of the manufacture. Neither Heylyn nor Frye were potters; indeed, they had to procure their workmen from Staffordshire. In 1753 the *Birmingham Gazette* advertised: "This is to give notice to all potters in the blue-and-white potting way, and enamellers on china ware, that by applying at the counting-house at the china works near Bow they may meet with employment and proper encouragement according to their merit; likewise painters brought up in the snuffbox way, japanning, fan-painting, &c., may have an opportunity of trial, wherein if they succeed they shall have due encouragement. N.B.—At the same house a person is wanted who can model small figures in clay neatly." In the same year the Bow China Ware-

house was opened, near the Royal Exchange, in Cornhill, London, with a back door facing the Bank. In 1762, Weatherby, one of the partners, died, and next year John Crowther, of Cornhill, china-man, became bankrupt, and all of the stock was sold by auction, curious figures, girandoles, branches for chimney-pieces, finely decorated with figures and flowers, knife and fork handles (*see* illustration), dishes, compotiers, dessert services, with the fine old partridge and wheatsheaf patterns, &c. Crowther, however, continued the Bow Works, and after a time opened another warehouse in St. Paul's Churchyard; but Bow had failed, as Chelsea did, to satisfy public taste, which was turned towards Derby, and in 1775 the entire stock, including moulds, tools, and machinery, was sold

to William Duesbury, who removed them, next year, to Derby. Betew, a dealer in curiosities, in Old Compton Street, speaking to Nollekens, the sculptor, *circa* 1780, says: "There were some clever men who modelled for the Bow concern, and they produced several spirited figures: Quin in Falstaff; Garrick in Richard; Frederick, Duke of Cumberland, striding triumphantly over the Pretender, who is begging quarter of him; John Wilkes, and so forth." Nollekens replies: "Mr. Moser, who was keeper of our academy, modelled several things for them."



**Bow Knife Handles.**

Certainly, some of the Bow figures were very fine, though they differed from Chelsea in having less gilding and a peculiar slight bluish tint in the glaze, to which notice

**Characteristics of** has been previously drawn. Opinions differ  
**Old Bow.** with regard to the body of Bow porcelain.

Jewitt says: "The Bow paste is exceedingly hard, and the fracture very close and compact, consequently the pieces, as a rule, are very heavy for their size, but many of the cups and saucers are almost of eggshell thickness. The paste is white, and only moderately hard. In ordinary light the cup is perfectly opaque, but with a strong transmitted light the upper part of the cup and the bottom are translucent. The same feature may be

noted in many pieces of Old Bow; the opacity is due to its thickness.

The glaze is thick, and appears to have dripped down on the pieces before they were fired, so that though the bases were ground down, there is a certain unevenness

**The Glaze.** which can be plainly felt on the base inside the rim. Similarly, on the figure the glaze is smooth, but thick in parts, especially towards the base. On the cup the sharpness of the embossed sprigged work is considerably modified by the thickness of the glaze, which fills up, though it does not bury, the pattern. On both there are tiny black spots, due to smoke or to the incomplete combustion of the wood which was used for firing. Hence, John Bowcocke's note that "All handled chocolates and coffees and handled teas are to be burnt with covers," which meant that they were to be so enclosed as to prevent discolouration. Another note by the same hand bears on this point: "Observe in the burning of the biscuit ware that dishes and plates should be burnt in new cases, and only one in each case, as when two are burnt in one another it is certain that one is always bad."

In 1867 excavations were made for some public works on the site of the old Bow factory, and a great quantity of broken fragments, of old biscuit, old painted blue, and a very few with green leaves and lake flowers, were discovered. These broken bits were of considerable interest because they helped to verify the products of the works, and to identify, not only the paste and glaze, but, in a degree, the decoration. A large number of broken saggars, or cases of baked earthenware used to contain the china and to protect it from the flame and ashes of the kiln, were also found.

Some connoisseurs are of the opinion that the embossed decoration on old Bow is so entirely charming and so nearly

**The Decoration  
on Old Bow.**

perfect as to excel all other ornamentation, and also that the brown-edged services for household use, with the partridge or quail pattern, are also superior to any services having a similar pattern, such as the Oriental. Whether this is so or not is debatable. This much is true, that genuine pieces of Bow are much sought after and command high prices. The colour painting or enamelling over the glaze with red and green, and, later, with yellow and

blue, and also the gilding, are decidedly quieter in tone than Chelsea. In the absence of other guiding marks it is worthy of note that in early Bow pieces the gold was matt, not burnished. An inspection of the specimens in the London museums will illustrate and enforce these facts. When, however, we look for guidance in the white statuettes, such as Kitty Clive (*see* illustration) as "Mrs. Root," and the companion figure, Woodward, the



Kitty Clive as "Mrs. Root."

actor, as "The Fine Gentleman," we find divided counsels. Bow or Chelsea, which? The answer is to be found in the tinge of the white. Chelsea has the warmer cream-colour glaze. Then, again, "The Marquis of Granby," "John Wilkes," "General Wolfe," and others have claimants from both factories, and may have been made in both, but there is no doubt that Bow produced fine figures. Such evidence as that of Betew, the dealer, in Old

Compton Street, given about 1780, cannot be ignored, and he definitely states to Nollekens, the sculptor, that they were made at Bow. The entries in the note-book of John

**The Note-Book of  
John Bowcocke.**

Bowcocke, before mentioned, makes it evident, too, that transfer printing was used as a form of decoration at Bow. It would be interesting to know why the statement that this transfer printing was done by Sadler, of Liverpool, should ever have been made. Horace Walpole, in 1755, speaks of the Battersea transfer printing as being done there with copper plates, and no reasonable doubt can be entertained that the Bowcocke entries—"one pint printed mug, one half-pint ditto, a set compleat of the second printed teas"—refer to the process in vogue at Battersea, which would be the same for china as for enamel. It is easy to imagine a Battersea workman going to the Bow factory for such work, or even Bow china being sent to Battersea for decoration, but, Liverpool, never!

In the list given those marks which are indicated by C are equally claimed by Chelsea, so that what has been stated previously must be the deciding factors. The

**Bow Marks.**

mark with Br. has been found on Bristol, painted in blue landscapes with embossed flowers and birds. The difference between the hard porcelain of Bristol and the soft of Bow will more easily be determined. The two marks with Scr. are scratched in the paste or painted in black. Cups, saucers, salt-cellars, butter-boats, and other small pieces were sometimes marked with variations of the arrow and circle. Probably the mark with L H over it is Longton Hall and not Bow at all. The monogram of T. Frye will be recognised, T with F reversed, or F alone. He was not only one of the first proprietors of the works, but also a painter and mezzotint engraver, whose engravings are marked by his monogram. His two daughters were china painters at Bow, and one of them, Mrs. Willcox, was in 1759 employed by Josiah Wedgwood. Tebo was a modeller, and some specimens with his mark are ascribed to Bristol. This is not unlikely, for many of the old china painters and modellers were migratory, and there seems to be no reason why Tebo should not have worked at both factories. Generally speaking, whilst Chelsea had a factory mark, the anchor, Bow had none. The anchor and dagger mark, varying in size and in shape, is commonly assigned to Bow, having been frequently





campaign of hunting after it has begun. Recently, a Bow figure, with the dagger and anchor mark, shown in the list as being also claimed by Chelsea, sold for £55, whereas a few years ago a figure similar in size—"The Thames Waterman"—only realised £5, and the "Bee Jug" only £3 3s., whilst £3 5s. was paid for a figure—a Lady with a basket of flowers. To-day such prices would be doubled. When Bow pieces of undoubted authenticity with regard to mark, decoration, and paste are offered for sale, the competition for them is always keen. A dealer whom I know had secured four very good Chelsea figures and one Bow group. Amongst his clients was a lady, an expert, and a keen collector, but of limited means. She could not buy the lot, but she went home happy in the possession of the Bow group—a goat and two cupids. What would be paid now for a teapot, two tea and two coffee cups, and three oval cups, all embossed with the hawthorn sprig decoration? If in good condition, a cup is now worth £1, yet the lot was formerly sold for £1 10s., and that sale was a few, very few, years ago.

"The Four Seasons," £36; Neptune, on a base, decorated with shells, £12; a Drummer and a Piper, a pair, £48; "Flora," £10; a Boy and a Girl, with bird and dog, a pair, £10 10s.; Lion and Lioness, £10s. 10s.; Boy and Girl, with fife and dog, a pair, £10 10s.; America, one of four continents, £16 16s.; Boy and Girl, a pair, in *bocages*, with nozzles for candles, £21; Boy and Girl, with bagpipes, dog, and flowers, a pair, £16; "The Four Elements," £34; Man and Woman, with pipe, tambourine, triangle, and raised flowers, £10 10s.; Mars and Bellona, a group, £30; Chinaman, child, and monkey, in *bocages*, with companion group, £42; Harlequin and Lady, with hurdy-gurdy organ and bagpipes, seated under *bocages*, with nozzle for candle, £19 19s.; Lady and Gentleman, with flowers and fruit, £38; another "Four Seasons," £35; Girl, with flowers in her lap, on a base with raised flowers, £15 15s.; Parrots, a pair, perched on stumps, holding fruit, base with raised flowers, £33; Boy playing with a drum, gilt and raised flowers, modelled by Tebo, £16 16s.

Salt-cellars, a pair, painted with bunches of flowers, with raised shells, £10; candlesticks, a pair, with amorini, dogs, birds, and flowers, £7; cream jug, flowers in relief, mark triangle impressed, £25 4s.; inkstand, with sandbox,

candlestick, and pentray, £17; vases, a set of three, painted with flowers and insects, mask handles and raised flowers, £27; cream jugs, two "Goat" and "Bee" (Chelsea?), £16 16s.

The last words on Bow are a quotation from the original specification, when Heyleyn and Frye took out their patent for its manufacture in 1744: "The material is an earth, the produce of the Chirokee nation in America, called by the natives unaker, the propertys of which are as follows, videlicet, to be very fixed, strongly resisting fire and menstua, is extreamly white, tenacious, and glittering with mica. The manner of manufacturing the said material is as follows: Take unaker, and by washing separate the sand and mica from it, which is of no use; take pott ash, fern ash, pearl ash, kelp, or any other vegetable lixiviall salt, one part of sands, flints, pebbles, or any other stones of the vitrifying kind; one other part of these two principles form a glass in the usual manner of making glass, which when formed reduce to an impalpable powder. Then mix to one part of this powder two parts of the washed unaker, let them be well worked together until intimately mixed for one sort of ware; but you may vary the proportions of unaker and glass; videlicet, for some parts of porcelain you may use one-half unaker and the other half glass, and so in different proportions, till you come to four unaker and one glass."

Similarly the glaze is described: "Take unaker forty pounds, of the above glass ten pounds, mix and calcine them in a reverberatory; then reduce, and to each pound when reduced (to powder) add two pounds of the above glass, which must be ground fine in water, and left of a proper thickness for the ware to take up a sufficient quantity. When the vessells, ornaments, &c., are dry, put them into the kiln in cases, burn them with a clean wood fire, and when the glaze runs true lett out the fire, and it is done, but must not be taken out of the fire till it is thorough cold." This approximates to the description of artificial porcelain, soft paste, which is an-artificial combination of various materials agglomerated and made translucent by the action of fire. Bow and Chelsea certainly began by using glass as a medium to hold more or less clay, and endless combinations of alkalies, lime, sands, marls, and other ingredients were used in the various early factories which sprang into existence within ten years—1745-1755.

**Description  
of the Glaze.**

## DERBY.

WILLIAM DUESBURY, the founder of the Derby factory, was a native of Longton, Staffordshire. As with all of the early factories, some obscurity surrounds the date at which porcelain was made at Derby, but 1753 is usually accepted, though Bradbury states that "porcelain was produced in Derby soon after its introduction into Europe, and William Duesbury established his classic factory in the town in 1750." Further, Duesbury himself, in the note-books kept at his enamelling establishment in London from 1751-3, mentions "Derby figgars." Pilkington, writing in 1789, says: "About forty years ago the manufacture of porcelain was begun by the late Mr. Duesbury. This ingenious artist brought it to such perfection as, in some respects, to equal the best foreign china. The ornamental part of the business was, at first, almost solely attended to, but, the foreign demand being much interrupted by the last war, the proprietor turned his thoughts to the manufacture of useful porcelain." Sampson Hancock, in "The Story of Old Crown Derby China," in 1894, gives evidence in the same direction. He

remarks: ~~My~~ <sup>The First</sup> grandfather was one of the first apprentices of William Duesbury, <sup>"Derby Figgars."</sup> more than 150 years ago, and he died at the age of ninety-nine." The honour of making the first "Darby figgars" must be given to Andrew Planché, a modeller of small articles in porcelain, such as cats, dogs, sheep, lambs, &c. There were pottery works at Cock Pit Hill, Derby, from about 1720, financed and afterwards owned by John and Christopher Heath, bankers and property owners. Planché had no kiln, so his wares were burnt in a neighbouring pipemaker's oven.

Duesbury, who at one time had been toy-figure maker at the Cock Pit Hill Works, entered into an agreement of partnership with John Heath and Planché, by which Heath was to finance the concern by paying £1,000 into the business, "to be employed in

common between them for the carrying on of the art of making china wares." A third of the profits was to be paid to Heath until the thousand pounds were repaid. The remaining profits were to be divided amongst the partners, "share and share alike." It is doubtful whether this agreement was ever executed, for Planché does not again appear, and the firm was known as "Duesbury and Heath." It was in this year, 1756, that Duesbury returned to live at Derby, and from this time onward the history of the factory is quite clear. At first only small figures were made, with smelling bottles and other small ornaments, but,



**Cup and Saucer—Dark-Blue Border. Mark: Chelsea-Derby.**

gradually, yet surely, Derby china became popular, and the work extended until over seventy persons were employed. Large

**Auction held  
in London.**

consignments were sent to London from the works on the Nottingham Road beyond St. Mary's Bridge. Then, in December, 1756, an auction was held in London by order of the Derby Porcelain Manufactory. A curious collection was submitted: Fine figures, jars, sauce-boats, services for desserts, and a great variety of other useful and ornamental porcelain after the finest Dresden models. Two interesting facts are gathered from this. The first shows that Derby rivalled the Chelsea and other early factories by adopting auction sales as a means of placing their goods before the public. The second indicates the adoption of the Dresden models, which accounts for the adoption of the crossed swords in blue as a mark on the early Derby figures. In these days we should possibly use a stronger term than adoption, for the early Derby figure-makers were certainly close copyists of form, colour, decoration, and mark.



In 1758 the factory was enlarged, and the number of workmen increased. This was partly due to the acquisition of the Longton Hall factory by Duesbury, who seems to have been a keen business man, buying out his competitors whenever an opportunity arrived. Going on to 1763, we find that further large



**Double-Handled Cup and Saucer—Dark-Blue Border.  
Mark: Chelsea-Derby.**

supplies were again forwarded to London for sale, and as the prices were stated comparisons can be made between then and now. The following list will give a good idea of the objects produced at Derby at this period, and it may be noted that Derby runs in periods, which will be dealt with later: Figures—Large Britannias, 36s.; second size Hussars, 12s.; large Pigeons, 7s.; small Rabbits, 2s.; Chickens, 2s.; large Quarters of the Globe (four figures), £2; Shakespeares, £2 2s.; Miltons, £2 2s.; Bucks on Pedestals, 2s. 6d.; Jupiters, £3 8s.; Ledas, 36s.; Europas, 36s.; Bird-catchers, 12s. 6d.; second-size Boys, 1s. 6d.; small Baskets, 2s. 6d.; Mars, £3 8s.; Inkstands, £2 2s.; Minerva, the Muses, the Elements, Diana, Spanish Shepherd, &c., at similar small prices. The value to-day would be at least seven or eight times as great, and the collector of "Derby figgars" finds his work more difficult and more expensive, because of the general appreciation of the work of the old china modellers and artists, many of whom were men of talent, though some were fops who excelled in "the nice conduct of a clouded cane," and others illustrated "the black side of Bohemia."

The firm now was known as the Derby China Company, and the figures given as amongst its early productions continued to be made right onwards to 1848. From the

**Sale Prices from  
Early Catalogues.**

histories of Chelsea and Bow we have gathered that in 1770 and 1776 respectively Duesbury bought up these works, with their plant, models, and moulds, &c., carried on the Chelsea works until 1784, when the stock and plant were removed to Derby. The eight years, 1776-1784, distinguished the Chelsea-Derby period, when similar objects were produced at Chelsea and Derby, both bearing the same mark. Besides the figures, various useful porcelain wares were produced which found much favour with the public. There were blue fluted (sauce) boats, mosaic, sage-leaf, and fig-leaf boats of different sizes, caudle cups, blue strawberry pots, octagon fruit plates, vine-leaf plates, tea and coffee services, flower vases, Chelsea jars, sheep, both standing and sitting, butter-tubs, honeycomb jars and pots, Chelsea and Dresden pattern candlesticks, roses, sunflowers,

**Assumed the Entire  
Management.**

boys, bucks, jars, and beakers, &c. Duesbury assumed the entire management, for in 1780 the Heaths failed in some financial crash, and the stock of the Derby Pot Works was sold by auction. Evidently the partnership between them had been previously dissolved, the capital advanced by Heath had been repaid, so that Duesbury was not involved. Such, indeed, was his success that he engaged the best artist he could secure, and in order to improve the modelling he engaged apprentices for that branch of the work, as well as for the painting and repairing. The increased output resulted in the opening of a London warehouse in Bedford Street, Covent Garden, for both Chelsea and Derby china, where an exhibition of beautiful and elaborate works commanded a ready and lucrative sale. Not only so, but auction sales took place at intervals, and in the later catalogues the sale price is attached to each article. A few examples from the catalogue of May, 1781, will show what was

**Catalogue of May,  
1781.**

made, and the marked prices: Complete set of tea china, waved, shanked, enamelled with a border of green flowers and gold edge, £3 3s.; six French-shaped chocolate cups and saucers, enamelled with festoons of green husks and pink-and-gold border, 18s.; one small-size group, Music, in biscuit, £1 1s.; one pair of the Elements groups—Air and Water—and four standing Seasons, in biscuit,

£1 18s.; elegant Etruscan vase, enamelled in compartments, a dessert service, enamelled with roses, festoons of green husks, and pink-and-gold border, consisting of twenty-four plates, three large oblong compotiers, four round, two heart-shaped, and four small oblong ditto, and a pair of cream bowls, covers, stands, and spoons, £13 2s. 6d.; an elegant Sève (Sèvres) pattern dessert service, enamelled with roses and rich mosaic and gold border, having in addition to the pieces in the last service a large plate with a foot for the centre, £30 9s.; one pair of beautiful oval jars, the figures representing Apollo and Agrippina lamenting over the ashes of Germanicus, £6 6s.; one group of four cupids, in biscuit, 37s.; one beautiful figure of Shakespeare, in biscuit, and fine blue-and-gold pedestal, 21s.; one pair satyr-head drinking mugs, enamelled and gilt, 8s., &c.



A Fine Derby Vase. Crown-Derby Mark in Gold.

Jewitt remarks of these sale catalogues, "I conceive nothing could more completely show the character of the goods, ornamental as well as useful, which at that time were the staple productions of the Derby works. It cannot, I opine, but be of immense use to collectors in assisting them to correctly appropriate and date their examples." The next catalogue is of the year 1785—"China for

Sale by the Candle at Mr. William Duesbury's Warehouse in Bedford Street, Covent Garden, at six of the clock in the afternoon." The 'selling prices were printed in the catalogue, but the prices realised were only about one-half of the printed ones. If space permitted, the whole of the catalogue could be given, with advantage to the collector of old Derby. However, a few examples must suffice from the 198 lots submitted. Lot 1, a Tythe Pig group, one pair of large Gardeners, one pair of Jupiter and Juno, one pair of Harlequin and Columbine, and two pairs of Basket Boys, priced at £3 11s. The present value of this lot would be about £50, and there would be keen competition for it. Lot 4, a pair of large Singers, one pair of sitting Pipe and Guitar Figures, one pair of less ditto, one pair of Sporting Figures, and twelve Boys, £3 17s. The same price, about £50, could be secured for these pieces to-day.

The speciality of the Derby works was the biscuit figures. The secret of their manufacture was discovered and sedulously preserved at the factory. Unglazed white figures of quite a different quality, simply the ordinary ware in the biscuit stage or state, are not uncommon, but the Derby biscuit was a finished production—fine, sharp, delicate, often exquisite in modelling, and very smooth and soft to the touch. In these qualities Derby figures have never been surpassed—scarcely ever have they been equalled, and then only by Sèvres. The same remarks apply to the gold and the blue decoration, which were brought to a high state of excellence in lustre and beauty. This "deeply, darkly, beautifully blue" was a miracle of colour, here again only rivalled by the celebrated

**More Derby  
Values.**

**To return to the  
List.**

*blue de Roi* of Sèvres. But to return to the list for a few more samples will be helpful. Figures: Two Cupid groups, one pair Bacchus and Ariadne, one pair of pheasant figures, and twelve Boys, price in 1785, £5 14s.; a pair of figures, Shakespeare and Milton, £3 3s.; two second size Dianas, one pair of Piping Shepherds, one pair of Large Gardeners, one pair of Sporting Figures, and a pair of Mars and Venus, £4 15s.; a figure of Andromache, one pair of figures, Diana and Apollo, one pair of Boys riding on goat and Panther, and two pairs of small Singers, £6 1s. 6d.; a pair of Madonna groups and a pair of Sitting Fruit and Flower figures, £3 6s.; and so on—grotesque Punches, Falstaff, Neptune, Jason

and Medea before Diana, group of Poetry, Music, Britannia, the Virtues, Harlequin and Columbine, Welsh tailors, at the same reasonable prices. Services: Tea set, double

**Services.** shape, enamelled with roses, festoons of green husks, and purple-and-gold border, forty pieces, £5 5s.; tea set, Devonshire shape, enamelled with roses and richly finished in fine blue and gold, forty-one pieces, £10 10s.; another, same shape, roses, festoons of red husks and



**Biscuit Figure.**  
**"The Gardener," by Spengler.**

green-and-gold borders, forty-one pieces, £5 5s.; breakfast set, fluted, enamelled fine blue and gold, eighteen pieces, £3 18s. Compared with modern prices these sets appear dear, but it must be remembered that the painting and gilding were done by artists whose names have in many cases come down to us as the



most distinguished amongst the painters of china, and whose works are now eagerly purchased by collectors. A beautiful complete dessert service, enamelled with roses and fine blue-and-gold borders, consisting of twenty-four plates, thirteen comports (sic), one pair of cream bowls, covers, stands, and spoons, listed at £26 5s., would be worth—how much?

Transfer printing was introduced into Derby in 1764 by Richard Holdship from Worcester, but authentic examples are very rare, which seems to indicate that Duesbury found it more advantageous to continue the hand-painted

**Transfer Printing.** decoration. Though there was an agreement between the two parties, by which Holdship contracted to allow the full use of his patent, and to print on all china sent to him for £100 paid down and £30 annually, frequent complaints were made by him that insufficient work was provided. Holdship also agreed to supply sufficient quantities of soapy rock at fair prices, used in the making of china or porcelain ware. At one time John Lodge, the famous engraver, did some engravings for Duesbury. The bill, dated 1771, shows: Engraving a plate of Chinese figures, 10s. 6d.; eight borders, 18s.; two engravings of two plates for cups and saucers, £1 1s. each; two plates for small china, £1 4s. The total amount, including the copper for the work, was £5 9s. 6d. Identification of Lodge's work is difficult, more difficult than in Holdship's case, because the latter used a monogram, which will be seen amongst the marks.

William Duesbury of the first period died in 1786, having only a few months before his decease admitted his son William into partnership. The second William fully maintained the high reputation of the factory, which was first in

**William Duesbury.** merit in the country during the years 1786-1797.

Under his guidance Derby china reached its highest excellence. Unfortunately, his health gave way under the strain of incessant work, and, in 1795, he took a partner, Michael Kean, who, as a skilful miniature painter, gave considerable distinction to the products of the factory by his painting and designing. Was he designing in another sense? For, when Duesbury died, Kean carried on the business for the widow, whom he afterwards married. His connection with Derby is shown by what is known as the Duesbury and Kean mark, a monogram of D. and K. Soon after this he quitted the business, which was continued by a third

William Duesbury, grandson of the first proprietor. It is worthy of notice that the second Duesbury set out in detail the figure or number that should be used by each painter on the base of each article furnished by him. This order was as follows: Thomas



Large two-handled Vase, blue ground, with birds on one side and flowers on the other, gilt.

Soar, 1; Joseph Stables, 2; Wm. Cooper, 3; Wm. Yates, 4; John Yates, 5; . . . . ., 6; William Billingsley, 7; Wm. Longdon, 8; Wm. Smith, 9; John Blood, 10; Wm. Taylor, 11 (except on white and blue); John Dewsbury, 12; Joseph Dodd, 13. Each painter in blue and in laying (coloured) grounds was to use his mark in blue or in the ground colour; for other colours the mark was to be in orange-red—that is, in the familiar red mark; whilst for gold decoration the workman's mark was to be purple, which is now usually known as the puce mark. Severe penalties compelled the painters to observe the rules laid down—for a third offence the culprit was dismissed. The collector will value these particulars because they will enable him properly to place and describe many of his specimens. Other painters were employed whose

names do not appear in the list, but something will be said later about their work.

The third Duesbury, who took charge till 1810-11, seems to have striven to sustain the character of the Derby productions, but the fickle public support had veered.

**Bloor Derby.** The early part of the nineteenth century was noted for general artistic decadence, and porcelain suffered in common with the other fine arts. In 1809



Biscuit Figure.  
"The Dead Bird," by Spengler.

the Derby factory was advertised for sale, and in 1810-11—some say 1815 — Robert Bloor, a former clerk, bought the whole

business, and introduced what is known as "Bloor Derby." He made money by selling the imperfect ware of his predecessors, which had been withheld and warehoused as unfit for sale; the fame of the factory diminished, and its decline coincided with the administration of Robert Bloor. Not that it was all bad, for just at this time large quantities of the Japan patterns were made, richly gilt and brilliant with colours, but, speaking generally, it was much more showy, though the biscuit remained excellent. Auction sales were held in different towns, and the large accumulations of what may be termed seconds with regard to quality, together with the new products, were sold for what they would fetch. Samson Hancock, speaking of this period, says: "This is how it came about: Robert Bloor purchased the Duesbury factory from Michael Kean by disposing of a large stock of china. Bloor, although he employed capable people, allowed the quality of the ware to deteriorate. His goods, like the razors, were made to sell. As an inevitable consequence, the works declined, and in 1848 they were closed."

Bloor became insane in 1828, and Thomason, as the manager, carried on the business till 1844. Then, for the next four years, Thomas Clarke, who had married Bloor's "Crown" Derby daughter, was the proprietor. In 1848, he closed the works, and sold the plant, moulds, models, &c., to Samuel Boyle, of Fenton, who transferred them to the Staffordshire potteries. Some of the hands found their way into Staffordshire, where a so-called "Crown" Derby china was made right up to recent years. Again, Samson Hancock says: "I succeeded Robert Bloor, transplanting the Nottingham Road works to my present factory—King Street. Six working men employed at the old factory put their wits together and started my works—William Locker, James Hill, Samuel Fearn, Samuel Sharp, John Henson, and myself. We afterwards took George Stevenson into the concern." The title of the firm was Locker & Company. In 1859 it appears as Stevenson & Company; later, Stevenson, Sharp & Company; then Stevenson & Hancock, whose initials, S. & H., on either side of the Crown Derby mark, were adopted by Samuel Hancock, and are now used by his relative and successor. Some of the present productions of this small factory are exceedingly creditable, though they do not rival those of the "Royal Crown Derby Porcelain Works," which are

quite a recent creation, having been founded in 1876. So there are actually two factories at work in Derby at the present time, and old forms and colours are reproduced with absolute fidelity, and they are sold as modern reproductions. At the Derby



Biscuit Group.  
"The Four Seasons," by Spengler.

Museum, thanks to the public spirit of generous donors, there is a magnificent collection of beautiful specimens of "Old Derby," which is well worthy of a special visit from those who are interested in collecting and studying the products of this particular factory. Figures were always a speciality of Derby, and the



museum has many very good figures, as well as genuine examples of another speciality — flower painting — by such masters as Withers, Pegg, and Billingsley. From 1825 to 1840 George Cocker, at one time an apprentice at the Derby works as a modeller, produced various goods at the Friar Gate works, Derby. Tea and dessert services, and biscuit and enamel subjects, were advertised. Owing to ill-success, this factory was closed in 1840, when Cocker removed to London, where he continued to make figures, many of which, in biscuit and colours, were well modelled, though generally small in size. Sometimes his name, George Cocker, Derby, is found as a mark.

The Derby biscuit figures have been already referred to. The best period was from 1770 to 1810, when notable artists were employed to model them, such as Stephan, Coffee, and Spengler. The biscuit was characterised by a remarkably soft, white, waxen tone and translucency; sometimes it had a suggestion, just a smear, of glaze. This should be carefully noted, because afterwards the special paste or body degenerated owing to the secret of its composition being lost, and the later biscuit is simply unglazed china with no special feature of distinction from other biscuit ware. Some say that the biscuit groups and figures of the best period were the finest ornamental productions ever made at Derby. Others even go farther, and claim that they were the finest of their kind ever made. It was whilst trying to produce biscuit that John Mountford discovered the composition known as Parian. He was an old Derby modeller, who transferred his services to Copeland and Garrett, at Stoke-upon-Trent. In Parian—the next best material to marble—statuary, busts, and other objects were extensively made. The demand for it is, for the moment, only slight, but it is certain to come again into public favour.

The earliest Derby porcelain resembled that of the other early factories, being an artificial porcelain, also called soft paste.

<p><b>Derby Body or Paste and Glaze.</b></p>	<p>It has a glassy, fritted body, with more or less Dorset china clay. The first change took place in 1764, when Holdship supplied "soapy rock," a kind of steatite, from Cornwall, which seems to have been displaced by bone-ash as early as 1779. From that time the ware became harder and less transparent, until Bloor reduced the quality in his haste to send as much as possible to the auction sales. The</p>
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inevitable consequence was the loss of distinctive elements in the ware, which became simply ordinary English china, practically identical with the other factories, in which, about 1800, the standard body was composed of bone-ash, china clay, and china stone. With a few exceptions, such as Swansea and Nantgarw, a mechanically perfect modern body was adopted, which robbed porcelain of that interest previously excited in determining by various tests and examinations, by transmitted light, by fracture, and by granulation. The earthiness or opacity about the paste of the later ware, especially in the Bloor period, detracts from the quality of the enamel colours used.

The glaze, in the early times, gives considerable assistance in recognising old Derby. From its peculiar composition, being a very fusible glass, it shows a multitude of small cracks, differing in character from other china.

**The Glaze in the  
Early Times.**

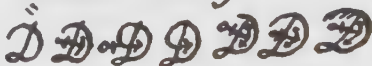
Hundreds of specimens of glazed and painted figures, vases, dishes, plates, and cups and saucers, tell the same story—the story of the cracks. This glaze is soft, and, when filed, goes off in a fine powder. So soft is it that old teacups which have been used show considerable discolouration in the body as well as cracks in the glaze. In fact, early ware was liable to craze, or even to break, when boiling water was poured into them. Other evidence regarding Derby shows that blue painted under the glaze, common to the other factories, never was used by Duesbury, who was an enameller. It may well be that his skill initiated the remarkable series of coloured grounds which are distinctive of this factory. Thus, amongst others, there are found apple green, olive green, pale green, lapis lazuli blue, dark blue, light blue, turquoise, light buff, chocolate, rose, salmon, pink, pink chequer-board pattern, brown, and a fine canary colour. Some specimens show exceedingly feeble

**Feeble and  
Inartistic.**

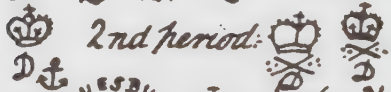
and inartistic painting, owing to the fact that white china was sold to amateurs, together with the colours for china painting and directions for their use. These pieces were afterwards sent to the kiln and burnt, and, as the colours were vitrifiable, they come down to us with their many imperfections. On the other hand, many fine samples with beautiful paintings, not traceable to any of the regular painters either by style or subject, were undoubtedly the work of very clever amateurs. The collector will note that the Chelsea-Derby style of decoration

was largely modelled on Sèvres, and that the later Dresden and Oriental styles, with rococo scrolls and exotic birds, gave place to bands of plain colours, golden foliage in garlands, diapers, small sprays of flowers, rich gold borders, elaborate burnishing, and Japan patterns. These last were much in vogue during the last years of the eighteenth and the beginning of the nineteenth century, and, like most of the finer pieces of the later time at Derby, were profusely decorated with rich gilding. The Japanese china which was copied, or rather adapted, was what is known as old Imari, and its widespread popularity led to extensive imitation in the leading factories throughout the country.

### *Chelsea-Derby.*



### *1st Crown-Derby period:-*



Old Derby Marks.

If any mark was used before 1769, it was either a script D or the word Derby, but whether the D was Duesbury's initial or not is immaterial. The Chelsea-Derby or Derby Marks. Derby-Chelsea mark was invented after his purchase of the Chelsea works in 1769-70, and fifteen years

later the Chelsea factory was closed, so that during those years the mark indicated both factories, and, later, it was used upon Chelsea models made and decorated at the Derby factory. It seems reasonable to hold this view, though it is said that when all the Chelsea material had been used up the mark was discontinued, except for matching and making-up tea and other services. The productions of the various periods are arranged as follows: Derby, Chelsea-Derby, Crown Derby, and Bloor Derby. The earliest Derby is from 1753 to 1769; Chelsea-Derby, 1769 to 1784; Crown Derby, 1773 to 1782 first period, 1782 to 1831 second period, and after 1831 late period. To put this information in another way we find that William Duesbury lived till 1786, and from 1753 to that year he made Early Derby, Chelsea-Derby, and Crown Derby. His son, William Duesbury II., was proprietor from 1786 to 1796. He took Michael Kean as his partner in 1795. Chelsea-Derby was continued till 1784, and Crown Derby became the standard production, with a special mark for Kean's partnership. William Duesbury III. carried on the business from 1796 to 1815, and made Crown Derby. His connection with Kean is not clear. Robert Bloor bought the factory, and from 1815 to 1848 made Crown Derby and Bloor Derby.

A careful examination of the marks will show variations which indicate these periods, and though the limitations must not

#### Examination of Marks.

be regarded too rigidly as a general guide, they will be as valuable as they are interesting. As before stated, it is uncertain whether the script D was really a mark used by Duesbury before he purchased the Chelsea works. The balance of opinion is that it was so used, in gold. Chelsea-Derby is invariably marked, and when any gilding is used on the object the mark is in gold. Several varieties of this mark are given in the list—see Chelsea-Derby. Amongst these will be found the crown and anchor, to mark the visit of King George II. to the London warehouse in Bedford Street. As will be seen from previous statements, and from the list of marks, the Chelsea-Derby and first Crown-Derby periods overlap each other till the close of the Chelsea works, so that pieces having these marks may be of the same age; though some hold that the anchor distinguishes the actual Chelsea ware from that made at Derby. Three marks ( $\alpha$  in the list) seem to have been employed up to the year 1782. The first is in purple, the second in blue, and the third, copied from the Rodney jug, is



in puce. Shortly after this, the crossed lines and six spots were added between the crown and D. All the genuine specimens of Billingsley's paintings on Derby china have that addition to the mark, and it is noteworthy that on all the pieces by him which were kept at the works the mark was invariably either in purple or in puce of different shades. He was apprenticed at the Derby china works, worked there for twenty-two years, and in 1795 resolved to sever his connection with Mr. Duesbury, which he did the following year. Just before he left the rule was issued that each painter had to mark his number under every article he finished, and Billingsley's number was seven. A more detailed account of him will be given later, but his roses, painted on those early pieces of Derby, deserve the highest praise. The china itself has a remarkably soft, very slightly iridescent, glaze, due to the action of the air on its constituents, and the flowers are exquisite.

In the marks commencing with II. the first was on a dessert service, with a narrow yellow border, having plants in the centre of each piece, very well painted. The number 216 corresponded with the number in the pattern-book; probably all numbers similarly placed near the mark indicated the number in that book. The next mark with 31 is found, in purple, on teaware, and the date is about 1785-95. There are slight variations in the crown. The same mark, in rose colour, and of the same period, was on a breakfast service made for George III. The decoration consisted of two broad bands of yellow, with laurel leaves in gold between the bands, having the Royal crown and monogram in a circular compartment in front of the cups. The crown was painted in colours, and the monogram was in gold. The mark Duesbury Derby is seldom found alone; it either surrounds the crown or is in an oval, in purple. Usually the last mark is on dessert ware, made about 1790. The Duesbury and Kean mark was used in 1795, but nothing is known as to how long it was used. The next mark, with W. Duesbury, 1803, was that of the third Duesbury, then only seventeen years of age. The three last marks indicate Richard Holdship's connection with the Derby works.

The crown in the Derby mark seems to have suffered variations both in shape and colour, as well as in the presence or absence of jewels from the crown and their number. The



colour of the mark is, at the best, uncertain as an indication of age or of quality, though there is a general preference for the puce or purple. Blue, puce, purple, lilac, green,

**Crown in the  
Derby Mark.**

rose, pink, vermilion, and black were all employed. Gold was invariably used on

Chelsea-Derby, rarely on other productions of the first two Duesburys; whilst the vermilion, generally reckoned as a later colour-mark, is undoubtedly found on some early pieces. It must be remembered that the old marks were always done with the brush by hand, and that the later printed ones were adopted by Bloor, to whom must be ascribed the general use of vermilion, and the exclusion, as a rule, of the various other tints. The crown, having the bows carefully jewelled, was added to the D script in 1773; the crossed lines and dots were, it is said, introduced in 1782. The story of the cracks must not be forgotten, and it will always help in settling the question of origin.

Coming to the Bloor period, which marks the beginning of the end, we find that the decadence was due to the sale of imperfect pieces of earlier make, and to the production of inferior qualities, made for quick sale by auction in different large towns.

**Bloor Derby.**

For some years Bloor continued the old mark—the crown, crossed lines, and dots over the D. The crossed lines are termed by some batons, daggers, or swords; but the story is that Duesbury meant them to represent sticks, with which he could beat the Dresden crossed swords. Bloor's crown mark—the old one—was much less carefully drawn, as will be seen in the list. The first two marks in this list were from 1815 to 1830, side by side with the next two, on which the crown is not jewelled. These were in the red or vermilion which is associated with this period, but which should be distinguished from the rose colour found on the soft glazes of the earlier pieces. The first printed

**The First  
Printed Mark.**

mark—about 1825—was Bloor-Derby, in a circular ribbon, as shown. This, and the later

marks, with or without ribbons, need only a few remarks. Owing to complaints as to carelessness in drawing them, small copper plates were engraved, and the ware was marked with impressions from these plates, either printed by the thumb or transferred by means of a small leather boss. This accounts for the frequent imperfection of the mark itself, which sometimes has only the



marks on Derby include the rare D. K., for Duesbury and Kean, and the large class with a script N or No. and the number or figure, which was sometimes used alone, but usually it was accompanied by the Derby mark in colours or by the Sèvres, Dresden, or other mark copied from a foreign model. Following the Robert Bloor mark referred to just now is the Samson Hancock mark, S. H., with the usual Derby mark modified. This was first used by Stevenson and Hancock, the successors of Locker and Company at the King Street works, and, the initials being the same, is still used by the present proprietor. The following mark, a monogram of two L's and two C's, surmounted by a jewelled crown, was used by the Royal Crown Derby Porcelain Company, Limited, Osmaston Road, Derby, until 1889.

**Mark of a Large  
Script N.**

Before leaving the marks, attention should be called to a large script N impressed or incised, which is somewhat rare, and is found on early pieces; whilst small Roman capitals, one or more on the same piece, are later. They are found on specimens having the thicker and softer glazes, ascribed to the end of the eighteenth century; but the N was copied from a beautiful cup with a thinner glaze, which bore the earliest Derby mark in blue. Blue was used not alone for marking, but for describing the subject of the finest landscape decoration on china of the best quality, with a satin-like glaze and pure transparent body, quite distinct from the earthiness and opacity of the later period. The crowned D, without the crossed lines, in green, is another early mark. The last marks, following "George Cocker, Derby," were his marks, used on figures, baskets of flowers, for which he was famous, and other pieces, mostly in biscuit, which, until 1840, were made at Derby, and afterwards at Chenies Street, Tottenham Court Road.

A complete list of Derby figures has never yet been issued, but the following one will be suggestive to the collector in enabling him to identify his pieces, and, in a measure, to fix the period in which they were made. The number is either scratched, incised, or impressed under the glaze, or it is

**Derby Figures—  
Impressed  
Numbers.**

enamelled in colour. It refers to the model of the figure or of the vase, or to the special pattern used for decoration. In the list the incised number is given first:—No. 2, a Squirrel. No. 3, (1) "Diana," Chelsea-Derby, 9½ in. high; (2) "Fisher-Girl," Chelsea-Derby,

6½ in. high; (3) "Man with staff," Chelsea-Derby, 6½ in. high; (4) small Deer, white, glazed, slightly gilt, Duesbury period. No. 5, "Shepherdess and lamb," biscuit, 7 in. high, Cocker. No. 7, (1) "Girl with water can and flowers," biscuit, 6½ in. high, Duesbury period; (2) "Gardening," pair, 7½ in. high, coloured, modelled by Spengler, Duesbury period; (3) "Gardening," Man, coloured, 5 in. high, Chelsea-Derby. No. 8, (1) "Gardening," Girl, biscuit, 5½ in.



A Derby Figure.

high, Duesbury period; (2) "Gardening," Boy, biscuit, 5½ in. high, Duesbury period; (3) "Boy with fruit," sitting, biscuit, 5½ in. high, Duesbury period; (4) Pair, with flowers, each holding candlestick, 5½ in. high, Duesbury period, *Dresden mark*; (5) "Girl with flowers," sitting, biscuit, 5½ in. high, Duesbury period.

No. 9, "Music," pair, coloured,  $5\frac{1}{2}$  in. high, Duesbury period, *Dresden mark*. No. 10, "Girl with musical instruments,"  $4\frac{1}{2}$  in. high, coloured, Duesbury period, red mark. No. 11, Pair; (1) flute and (2) guitar, coloured,  $6\frac{1}{2}$  in. high, Duesbury period. No. 16, Group, two figures with wreaths, 8 in. high, Chelsea-Derby. No. 20 (1) "Boy with fruit"; (2) "Girl with flowers," 8 in. high, biscuit, Duesbury period. No. 21, (1) "Flute-player, with dog," biscuit, 7 in. high, Cocker; (2) "Garrick as Richard III.," coloured,  $10\frac{1}{2}$  in. high, modelled by Bacon, Duesbury period. No. 23, (1) "Swiss Boy," biscuit,  $8\frac{1}{2}$  in. high, Cocker, probably copied from (2) "Swiss boy," biscuit, with same number, Duesbury period; (3) "Swiss Girl," same period as last. No. 35, "Boy with dog, biscuit,  $5\frac{1}{2}$  in. high, Cocker. No. 36, "Boy with fruit," sitting, biscuit,  $5\frac{1}{2}$  in. high, Duesbury period. No. 37, "Jason and Medea," group, coloured,  $8\frac{1}{2}$  in. high, Chelsea-Derby. No. 40, "Music," group, biscuit, Duesbury period. No. 42, "Painting and Sculpture," group, biscuit,  $6\frac{1}{2}$  in. high, Duesbury period. No. 43, "Astronomy and Astrology," group, biscuit,  $6\frac{1}{2}$  in. high, Duesbury period. No. 48, Groups, (1)  $9\frac{1}{2}$  in. high, and (2), 8 in. high, two "Cupids birdnesting," Duesbury period; (3) same number and period; "Cupids sharpening arrow on a grindstone," biscuit, 9 in. high. Many other numbers with descriptions, running into hundreds, could be given, but these must suffice. The list of marks indicates the use of subsidiary marks, a small triangle, cross, or additional figure being added to the ordinary mark.

Much could be said about the painters of Old Derby—indeed, John Haslem's "History of the Old Derby China Factory" is full of personal reminiscences and biographical details, graphically written by one who began work there in 1822 as an apprentice at the age of fourteen to learn flower-painting. He developed a taste for figure painting and portrait-drawing, which secured for him eventually the distinguished position of portrait painter to the Queen. He died in 1884. He was one of the best flower-painters at Derby before he devoted his delicate pencil and brilliant colouring to enamel portraiture. Yet he was only one of a clever group of painters, some of whom seem to have wandered from factory to factory, easily earning money, and as easily spending it, careless for the future, and seldom satisfied with the present. Billingsley (or Beeley) was a genius as a flower painter, but

#### The China Painters.



excessively erratic. Apprenticed at Derby in 1774, he left for Pinxton in 1796, where, with Mr. Coke, he commenced a small factory. After four years he went to Mansfield, where he again started a small concern ; but he had become unsettled, and soon removed to Torksey, in Lincolnshire, and from thence to Wirksworth. Worcester was his home later—some say in 1808, though Mr. Binns wrote: "In 1811 Billingsley, the Derby artist, came to Worcester." With his companion and son-in-law, Walker, he remained there till 1813, when they migrated to Nantgarw, a small village in Glamorgan. A visit from Mr. Dillwyn resulted in a transfer to Swansea to a small factory, near his own works, which he built for them. Owing to complaints from Worcester, he dismissed them, when they returned to Nantgarw in 1815, where they produced many beautiful services and pieces, which from their perfection now command high prices. Mr. Rose, of Coalport, induced them in 1821 to come to Coalport, and he bought the stock, the moulds, and the recipe for the famous body. Here Billingsley died about six or seven years later. He was one of the most remarkable and talented artists and skilled potters that England ever produced, and he left behind him indelible impressions of his unusual excellence wherever he worked.

Withers painted flowers in conventional style, in which the high lights were left, instead of being swept out, as was the practice of many of the other painters.

**The Painters.** Banford painted figures and landscapes ; Cotton and Askew were two gifted painters of figure subjects and Cupids. In the South Kensington Museum Askew is well represented by a group of country children and sheep taking refuge beneath a tree during a storm. This is beautifully painted. Indeed, if collectors desire to become acquainted with the style of the Derby painters, the best method is to study authentic specimens in the museums, and the Derby Museum shows a number of specimens with the painters' names attached. Boreman, for instance, is there well represented. He was a painter of landscapes, and his work was considered unrivalled. To describe his method may aid to identify it, but the description is like an object-lesson without the object. He washed in the subject first with neutral tint, on which were laid the positive colours, such as green, red, and yellow. The piece

was then fired for the first time, being afterwards stippled or hatched over with a darker finishing colour, and then refired.

Hill's landscapes were executed by a similar method, which was also practised by Billingsley and others. These early painters generally painted thinly, and, used on such soft and easily-fusible glazes, the colours sank into and became incorporated with them.

**Hill's  
Landscapes.**

As a contrast, take Robertson, one of the later landscape painters. He laid on his colours so freely that they chip off after a time, partly owing to the use of a harder glaze, which caused the colour to remain dry. Pegg painted plants and single flowers from nature with considerable skill. Brewer was an excellent landscape and figure painter. Keys, a noted gilder, was the last apprentice of the first William Duesbury, and his three sons were employed at the works as painters. One of them, John Keys, imitated Billingsley's style. Steele was unequalled in painting fruit, Lawson in hunting and sporting subjects, and Dodson in birds. Many other clever artists were employed, such as F. Duvivier (1769), J. Caulton, and M. Webster. Lucas was for twenty-five years one of the principal landscape painters, and his work is somewhat heavy in style and monotonous in colour.

Dixon was the humorous artist, painting grotesque and ludicrous subjects, such as "A Doctor drawing an old woman's tooth with a pair of pincers," "Extracting a man's tooth with a piece of string, while his foot is on his chin," drinking scenes, and

**The Humorous  
Artist.**

many others of a similar type. James Hill painted a well-known pattern, "Hill's Flowers," with great facility, though in a slight manner. The group was formed of one large rose in the centre, with several small sprigs scattered about, in which the lights of the roses and foliage were produced by straight cutting pencil or brush strokes, showing mechanical effects easily distinguishable from the work of the better flower painters. The Hancocks deserve mention and some recognition, if only for the revolution in gilding which John Hancock accomplished. He introduced the art of gilding with burnished gold. Leaf gold had been used previously, which, after being ground with honey, was applied by a slight flux to the soft glaze and then fired, but sometimes the gilded part made a faint ridge, which could be detected by the fingers. Hancock's method—the present one—was to grind what

is called "brown gold," prepared by the refiners, in turpentine, on a glass slab, to add a little flux, and to fire at a heat sufficient to procure a bright, clear rose colour. The mercury in the brown

**Dead or Matt  
Gold.**

gold disappeared in the process, leaving a dead or matt gold, which was afterwards burnished by hand by means of an agate or a bloodstone. John Hancock, the younger, was one of the first who practised the present method of ground-laying in colour in lieu of the old plan of painting it in with the brush. Introduced about 1817, it revolutionised the treatment of the coloured grounds. The parts which were to be reserved or left white were first covered with tinted treacle and dried, then the proper colour was dusted on the remainder of the prepared surface, thus giving the requisite ground colour. When this was dry the piece was immersed in water, the tinted treacle was removed with cotton-wool, and white panels, reserves, or compartments were left for subsequent decoration. The second John Hancock was a clever painter of birds, and imitated with considerable success that style of ornament which is shown in the earlier Sèvres.

After having given some consideration to Derby figures, it will not be out of place to say something about the modellers, the

**The  
Modellers.**

chief of whom were Spengler, Stephan, Coffee, Hartenburg, Webber, and Dear, whilst others, including Bacon, who were not at the works, modelled for them. J. J. Spengler, whose work has already been referred to and illustrated, was a Frenchman who had been employed by Duesbury in London. He came to Derby in 1790. Amongst his works, "Astronomy" cost his employer 12½ guineas; "Morning" and "Noon" each seven guineas; "The Three Graces" six guineas; "Meditation," a small figure, two guineas. This system of payment was unsatisfactory to the artist, and was terminated in favour of an agreement, whereby the height of the figure modelled was to be proportionate to the price paid for modelling—e.g., 4 in. to 5 in., 6s. 6d.; 5 in. to 6 in., 8s.; 6 in. to 7 in., 11s. 6d., and so on. Spengler's figures in Derby biscuit are amongst the finest productions of that factory. Stephan, also a Frenchman, produced many lovely groups and single figures, amongst the best of which was "Venus distressing Cupid," designed by Angelica Kauffmann, and produced in biscuit, 12 in. high.

William J. Coffee came to Derby about 1791, and, after having modelled for four years under an agreement similar to Spengler's, though somewhat less remunerative, he left for the china works at Burton-on-Trent, but soon returned. Later he set up in business for himself, and produced some very good figures in terra-cotta, which were stamped "W. Coffee, Derby." Bacon was the well-known sculptor, who modelled not alone for Derby, but for other factories.

Recent prices show that fine Derby maintains the high position in the public estimation which it reached in the period under the Duesburys' services, &c. A Crown Derby service for dessert, consisting of forty pieces, painted by Boreman, was sold for £79 15s.; another, similarly painted with birds by the same artist, £67 4s.; dinner service, £31 10s.; Chelsea-Derby pair of vases, £42; Crown Derby dinner service, £45 3s.; Chelsea-Derby cabaret, comprising tray, cup and saucer, milkjug, teapot, sugar-basin, painted with cupids and gilt, £25 4s. Figures: Girl carrying fruit, £11 10s.; pair, Man with dog, Lady with lamb, £16 5s. 6d.; pair of Dwarfs, inscribed, "A Sale by Auction," and "Corn Market," £34 13s.; pair of Peacocks, gilt, with pedestals, encrusted with flowers, £34 14s.; pair of Dwarfs with immense hats, £28 7s. Other pieces, vase, double-handled, gilt, with flowers in panels, blue ground, £15 10s.; cup, cover, and saucer, two-handled, £7; another dinner service, consisting of 438 pieces, painted with flowers and foliage in the Oriental style, in red, blue, and gold, £157 10s. Although extraordinary prices are seldom given for single pieces of Derby, yet the average is high, considering that one element in collecting—rarity—is only now being experienced, and it will be found that collections of fine old Derby will become very valuable, and that the difficulty and expense of getting it will increase as time goes on.

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## PLYMOUTH.

WHEN Chinese porcelain made its way into Europe many attempts and many failures were the consequence of imitations of it. Both on the Continent and in England potters were making experiments, but the early efforts of the English failed to produce true porcelain. Bow discovered a soft paste, so did Chelsea; but these and other early English products were artificial porcelain, whose composition was glass, or an alkaline flux, with sand, chalk, gypsum, or bone-ash to make it semi-opaque. The intense heat required for hard porcelain would utterly destroy this composition, which would melt and become a shapeless mass. Oriental china is the type of hard paste. It is with difficulty scratched with hard steel. Chelsea or early Sèvres is the type of soft paste, which is easily scratched with a hard point, and readily stained by use. The high value of Oriental porcelain placed it within the reach of the wealthy only, and some were content to wait for years for a dinner service from China, which they ordered through the agency of the East India Company. German and French goods were brought into England by secretaries and attachés, who, owing to their position, paid no duty. Hence the home market suffered, and attention was more and more directed to the discovery of the materials necessary for the manufacture of hard paste porcelain.

William Cookworthy, a Plymouth apothecary and chemist, writing to a friend in 1745, says: "I had lately with me the person who hath discovered the china earth. He had several samples of the china ware of their making with him, which were, I think, equal to the Asiatic. 'Twas found in the back of Virginia, where he was in quest of mines; and, having read Du Halde, discovered both the petunse and kaulin." Petuntze, or china stone, was the

Old Plymouth  
China.

China Stone  
Discovered.



fusible part of the composition; kaolin, or china clay was non-fusible. Together they formed the body or paste, whilst the glaze was composed of china stone, modified sometimes by the addition of lime. In this true or hard porcelain the body and the glaze were fired in one operation at an equally fierce degree of heat. Cookworthy set out with one object, to discover these two ingredients, and tradition holds that the china stone was discovered by him in the tower of St. Columb Church, and traced to the quarry in a hill called Tregonnin Hill, where he also found several pits of china clay, which had, later, a far-reaching influence over the English manufacture of china. Practically, all English porcelain makers adopted bone-ash, china-stone, and china clay as the standard paste about 1800. Cookworthy was, meantime, searching and experimenting, and he put on record his results. "I have lately discovered," he wrote, "that in the neighbourhood of the parish of St. Stephen's, in Cornwall, there are immense quantities both of the petunse stone and the caulin, and which, I believe, may be more commodiously and advantageously wrought than those of Tregonnin Hill, as, by the experiments I have made on them, they produce a much whiter body, and do not shrink so much, by far, in baking, nor take stains so readily from the fire." The exact date of the opening of the Plymouth works at Coxside is uncertain, but experiment followed experiment until, about 1765, success seems to have been attained, and in 1768 a patent was taken out by Cookworthy for the manufacture of "a kind of porcelain newly invented by me, composed of moor-stone or growan and growan clay." To the curious in such matters the specification would be interesting, but it is too long to be inserted here. Jewitt gives it

**The Process of  
Manufacture.**

*in extenso.* The process of manufacture, shortly described, was that the stone was prepared by levigation in a potter's mill, and by the aid of water reduced to a fine powder, then, after allowing the particles of mica and sand to settle to the bottom, pouring the water, white with clay, into vessels until the clay subsided. The earth or clay gave a white and infusible body, to which the stone added transparency and mellowness. Cookworthy, though a good chemist, was not a practical potter, and, however beautiful and satisfactory the productions of the Plymouth works might have been, they could not compete commercially with the other factories, so that the result was that, in 1773 or 1774. Richard Champion, merchant, of Bristol, who had

previously worked "under licence from the patentee," bought the Plymouth business and patent rights, and transferred them to Bristol, using the title, "W. Cookworthy and Company," probably to displace one that had been in use there from 1771 to 1773: "Messrs. Cookworthy and Company." There is scarcely any doubt that the Plymouth marks were at first used by these Bristol



**Plymouth—Coffee Cup.**

works. Lord Camelford, who financed the Plymouth factory, writing in 1790, gives some particulars: "With regard to the porcelain manufactory that was attempted to be established some years ago, and which was afterwards transferred to Bristol, it was undertaken by Mr. Cookworthy. . . . The difficulties found in proportioning properly the materials so as to give exactly the necessary degree of vitrification and no more, and other niceties with regard to the manipulation, discouraged us from proceeding in this concern, after we had procured a patent for the use of our materials, and expended on it between two and three thousand pounds. We then sold our interest to Mr. Champion, of Bristol."

**Plymouth China  
was at its Best.**

This statement seems to indicate that Plymouth china was at its best only in the experimental stage. If not, it is certain that the perfection of its best productions could not have extended over any long period. The patent was taken out in 1768, and the works were closed in 1774, which only gives six years for actual manufacture, even if the processes had been carried out by a skilled potter, which Cookworthy was not. He complains in his statement "that, by all the experiments we have made, the North of

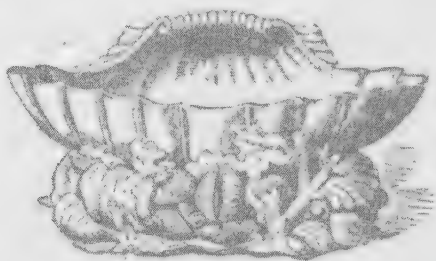
England kilns, where the fire is applied in mouths on the outside of the kilns, and the fuel is coal, will not do for our body. . . . The only furnace or kiln which we have tried with any degree of success is the kiln used by the potters who make brown stone. Wood is the fuel used in it. . . . the air and flame freely ascend, and play round every safeguard (sagger), by which means those tingeing vapours, which have given us so much trouble, are kept in continual motion upward, and hindered from penetrating and staining the ware."

The early pieces of Plymouth were very coarse, very rough, and altogether inferior, showing some skill in mixing, less in modelling, but very little in firing, and the decoration was mostly in blue of a dull, dark shade. Cookworthy, however, still strove after success. Sèvres and Dresden were to be equalled. A clever French artist was engaged—Mons. Saqui, Soqui, Soquoi, or Le Quoi is the name variously given. He came, it is said, from Sèvres, but Plymouth shows no signs, either in design or enamelling, of the Sèvres influence. Curiously enough, the best productions of the factory were more like Chelsea or Bow in decoration than anything else, but, of course, the paste is quite different. It may be that the exotic birds and the flowers on the finest pieces should be ascribed to Saqui, though there are no means by which his work may be identified. Henry Bone, the famous enamel portrait painter, was an apprentice to Cookworthy, and he is credited with some fine work on Plymouth porcelain; yet, again, this is doubtful. Bone

**An Apprentice  
to Cookworthy.**

was a marvellous artist, who reached eventually a high position, being elected to the R.A. in 1811. He was born at Truro, in Cornwall, in 1755. As a boy he was devoted to drawing. At the age of sixteen he joined the Plymouth china factory, and accompanied the transferred works to Bristol in 1772, where, the next year, he was re-apprenticed, to finish his term of six years. It seems, therefore, improbable that fine work could have been done by him except at the latter place. Another statement, much more likely, is that the works were organised by Bow workmen; hence the similarity in the models. For instance, both Bow and Plymouth manufactured salt-cellars, which were very much in vogue. They consisted of sea-shells resting upon corals and other shells, and were usually modelled in white porcelain. At Bow similar shells in soft paste had been made some fifteen years earlier. Again, the large

busts of George II. were made at Bow before the Plymouth works were opened. In the Schreiber collection, South Kensington Museum, is one with the Plymouth mark. The famous figures of



**Plymouth—Shell Salt-cellar.**

Kitty Clive and Woodward, the actor, were made at Bow in 1758, and about twelve years later were copied at Plymouth. Both

**Imitated the  
Oriental.**

factories—indeed, all the factories—imitated the Oriental in form and decoration, and from the nature of their business connection there is a striking likeness between the Plymouth and the Bristol products, and the more so because both are hard paste. This business relation is not quite clear. An advertisement in the *Worcester Journal*, February, 22nd, 1770, reads: "China painters wanted for the Plymouth new-invented patent porcelain manufactory. A number of sober, ingenious artists, capable of painting in enamel or blue, may hear of constant work by sending their proposals to Thomas Frank, Castle Street, Bristol." Professor A. H. Church remarks: "It is difficult to suppose the works were then at Plymouth, for, if so, why should applicants be invited to communicate with T. Frank, of Castle Street, Bristol? But if the works were just then being moved from Plymouth to Bristol, such a direction would be quite natural." Champion was then working under the patent by licence. Then he goes on: "It must be held that the manufacture of porcelain at Plymouth was never pushed to any very high degree of perfection or carried on to any large extent." Without agreeing entirely to this, the conclusions set out previously must be emphasised that only during the last years of the Plymouth works could any of the fine vases and other highly-decorated pieces be produced, and that early in its history some



good porcelain made at Bristol bore the Plymouth mark. Still, local circumstances have to be taken into consideration, for many

**Made at Bristol,  
bore the Plymouth  
mark.**

families in Plymouth and its neighbourhood have in their possession marked specimens of the china with good decoration. The late

Mr. James Doel, who, at the time of his death, was the oldest actor in England, had made locally a good collection of Plymouth china which was both marked and unmarked, so that comparisons were easy. After handling the pieces, after comparing them with one another and with some marked Bristol, one was driven to the opinion that much of the fine china marked Plymouth was really made at Bristol.

The usual classification may be applied to the products of this factory with regard to its decoration—white, blue-and-white, and enamelled in colours. The first—white—consisted of oval cups with decoration in low relief, with saucers, sauce boats, and animals; but the commonest and best forms were the salt-cellars, shell-shaped. These articles were not at all well made, as the modelling was only poor. A very good test of early Plymouth is to be seen in them, because, largely owing to the imperfect and experimental stage which had then been reached, and to the use of wood for firing, they are smoke-stained often to a light-brown tint, and the bases are covered with a multitude of tiny black specks, defects that Cookworthy had, as we have seen, great trouble in avoiding. The blue-and-white was of similar form to the plain white, but dinner and tea services were also made. It is comparatively easy to distinguish the old Plymouth blue, for the

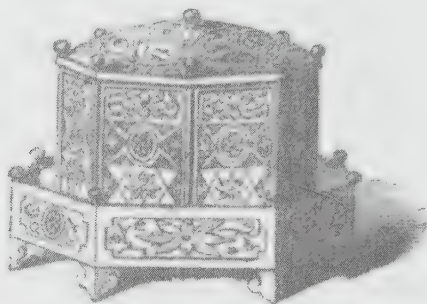
**To Distinguish  
the Old  
Plymouth Blue.**

colour is a peculiar dead blackish tint. Further, the colour shows a decided tendency to run and become streaky, especially in the lower

part of the design, which is often not at all clear nor well defined. In the British Museum is a mug with a Chinese view in blue, painted in blue under the glaze, which shows how the early ware is specked, how the glaze lies unevenly, being too thick in some parts, and how the colour has run. This is undoubtedly an early specimen, and from it much may be learnt—amongst other things, the difficulties of the pioneer potter. The peculiar defects of Plymouth may be singularly well seen in such early specimens, which are commonly disfigured by cracks made in firing—fire cracks or crazes—by warping or bending out of



shape, which is specially noticeable in many of the figures, and by spots, blotches, and blisters on the glaze. The decoration, too, is often very coarse and poor, the painting, as a rule, being of very little merit. In fact, only those pieces which were selected for enamel painting seem to be quite free from some mark of crazing or spotting.



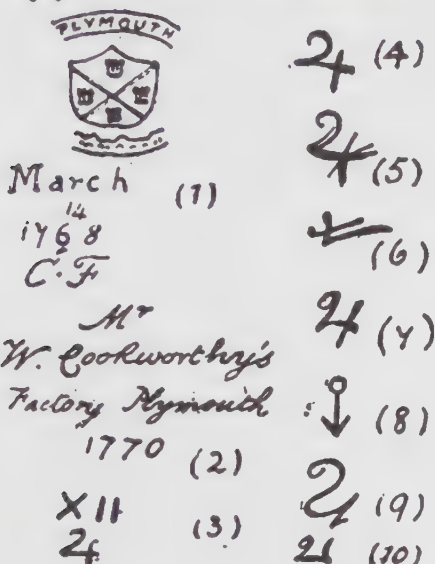
Oriental, Chinese, said to be Plymouth.

The dinner and tea services were of purely Oriental design, in the blue-and-white style generally, so that the blackish-blue colour test must be applied. The South Kensington Museum shows many undoubted early pieces, a teacup painted with foliage in blackish-blue, a plate similarly painted under the glaze, and marked, besides the beautiful specimens in the Schreiber collection, at the same museum, many of them very finely painted in enamel colours; but whether they were made at the Plymouth factory or at Bristol must remain more or less an open question. The enamel designs include a conventional spray of flowers with a central rose, an exotic bird decoration in the Chelsea style, and figures, busts, monsters, vases, mugs, and jugs. It is well to note here that Champion, of Bristol, in applying for an extension of the Plymouth patent, in 1774, described the products of his own factory as "an almost perfect manufacture," whilst he stated that the Plymouth products were "very imperfect," and, more than that, he claimed that he had been associated with Cookworthy's business almost from the time when the patent was first granted to him.

The recognised mark was the sign for tin, or Jupiter, used by

the alchemists, and consists of an Arabic 2 with a cross line through the tail, making it like a 4. It is usually painted in blue, red, or enamel colours under the glaze, and in brown enamel over the glaze upon early pieces made at Plymouth.

### *Plymouth Marks.*



On some of the finest specimens it is gold, but these were mostly made at Bristol. The white ware was unmarked; the blue-and-white had the blue mark invariably, and at first this was thick and clumsy in the drawing, but on the later goods it is more neatly done. The incised mark has only been found on one piece, which will be noticed. Looking now at the list—

1. Is on a cup or mug in blue, four castles—the Plymouth arms—with the word Plymouth above and some illegible letters below, and a date with the initials C.F.

2. On a pair of small sauce boats, embossed, and painted with birds and flowers in colours. Sometimes the mark is in Roman letters.

3. On a cup decorated in the Chinese style, with figures

and landscape. The saucer is similarly marked. The XII. is unusual.

4 to 7. Varying form of the mark ; some carelessly drawn.

8. Similar to a Bow mark, but the paste is hard. Probably other Bow marks were used.

9. Incised mark under the glaze, on a quart mug remarkably well potted, clear in colour and glaze, exquisitely painted, possibly by Saqui, on one side with peacock and pheasant and landscape, on the other side with a group of flowers ; the bottom is disfigured with a fire-crack. See illustration.

10. Variation of the mark, which sometimes had the Bristol cross added below.

Genuine specimens of Plymouth are very rare, and it is only seldom that they are to be found in auction catalogues. The prices given are poor when compared with the best of other factories. The following are selected from various sources : Plymouth

**Plymouth is worth** mug, 14s. ; bowls and covers, pair, formed as Doves on their nests, **Buying.** £7 7s. ; dessert baskets, pair, with branch handles, painted with bouquets of flowers, and encrusted with mayflower, 10½ in. long, £21 ; figures of Bird on a tree trunk, coloured, and another nearly similar, white, with a figure of a Peacock, £27 6s. ; shell dishes, two, painted with flowers in the Chinese style, and encrusted with coloured shells and seaweed, and a smaller white one, £5 5s. ; tankards, pair, painted with birds, trees, and flowers in colours, £46 4s. ; teapot and cover, milk-jug and mug, painted with kyilins and vases, in panels, after the Chinese style, £11 11s. ; triple-tier shell sweetmeat dish, with a shell handle, painted with flowers in colours, and with groups of coloured shells, coral, and seaweed, £2 12s. 6d. ; mug, bell-shaped, 5½ in. high, painted with exotic birds and continuous landscape in brilliant colours, marked, £12 ; figures, pair of Gardeners, white, 10 in. high, £10 10s. ; salt-cellar, mark in red, £7 5s. ; group, Neptune riding a dolphin, a well-known figure, often copied in Old Staffordshire pottery, on a pedestal encrusted with shells, 8½ in. high, £22 10s. ; group, Man and Boy, with basket, 8 in. high, £14 14s. ; another sweetmeat stand, triple tier, shell-shaped, painted with flowers, with raised shells and seaweed, £14 14s. ; teapot, painted with figures in the Chinese style, and a mug, also painted with Chinese figures in colours, £8 8s.

It will be appropriate here to give some particulars about china clay and china stone, because they are so extensively used in the manufacture of English and foreign porcelain, and because

**China Clay and  
China Stone.**

Cookworthy discovered and first applied them to this purpose. China clay or kaolin is prepared chiefly in Cornwall and Devon.

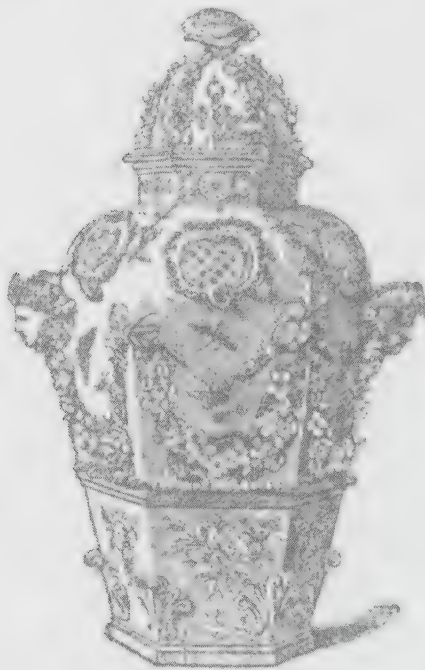
St. Austell, St. Dennis, Roche, and St. Stephen's, in Cornwall, and the Morley, or Lee Moor works, on the South side of Dartmoor, near Plymouth, furnish the chief supplies. In these localities, the



**A Fine Mug, marked Plymouth.**

decomposition of the feldspathic portion of the granite rocks supplies, in a friable state, the materials from which the kaolin is procured. The decomposed rock, usually containing much quartz, is commonly exposed on an inclined plane to a fall of a few feet of water, which washes it into a trench, whence it is conducted into catch-pits. The quartz, schorl, mica, and other minerals present are mostly retained in the first catch-pit, but there is usually a second or even third pit, in which the coarser substances are collected before the white clay in mechanical suspension is allowed to rest in the tanks prepared for it. When it is settled the water is drawn off through holes in the sides of the tanks, and the process is repeated till the tanks are full of soft clay. This is

allowed to dry by exposure to the air, then it is cut into cubical pieces of about 9 in. or 12 in. long, which are carried to a roofed building, and, after being properly dried and scraped, are sent to the potteries in bulk or in casks. The presence of iron has particularly to be avoided, as it would colour the body or paste of the earthenware or porcelain. The china stone, exported to the potteries, is



Vase, marked Plymouth, probably Bristol.

chiefly quarried at St. Stephen's, Cornwall, Tregonning Hill, and St. Dennis. It may be considered as a granitic rock, which furnishes the kaolin in a minor state of decomposition; the feldspar of the compound rock is rich in the silicates of potash and soda. It is usually a combination of quartz, partly-decomposed feldspar, and scales of greenish-yellow talc, which only requires to be broken into convenient pieces for carriage to the potteries, where it is ground to a powder. English bone porcelain, made by practically all English factories of the nineteenth century, consists of a



a paste—bone-ash, china stone, china clay—and a glaze—china stone and china clay, with boracic acid, alkalies, and lead oxide. The illustration of a beautiful vase shows very well the difference of opinion on Plymouth *v.* Bristol. Some, very like this, marked in red, were in the possession of Mr. F. Fry, of Bristol, and the Earl of Mount Edgcumbe has a pair on which the Plymouth mark is also found. They are evidently made by the same artists, and should be ascribed to Bristol.

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## BRISTOL.

**B**RISTOL was the only factory in England where true porcelain was made equal in hardness and texture to the Oriental, with the one exception of Plymouth. Bristol china is particularly scarce, especially marked specimens of the finest quality, decorated with exquisite landscapes, and the well-modelled figures, too, are difficult to get. But the scarcest pieces

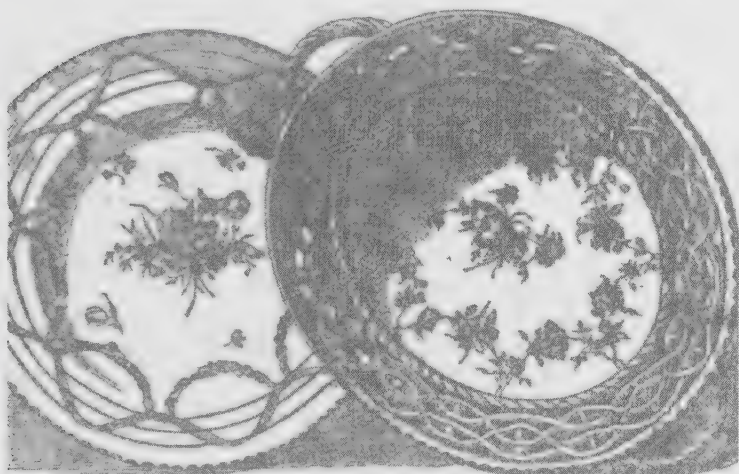
are the biscuit plaques, with elaborate ornamentation of delicate raised flowers enclosing a coat-of-arms or a portrait in low relief.

**Scarcest Pieces.** Fortunately, examples of the choicest varieties can be studied at the museums, notably in the Schreiber collection at South Kensington, and collectors would be wise if these were made a subject of serious study with regard to form and decoration, paste and glaze. Those who possess fine china, but do not collect it, would gain equal advantage from a close examination of authenticated pieces to which they could apply the knowledge gained by reading. There they would see that the highest class of Plymouth-marked china differed so slightly from Bristol as to justify the remarks previously made when comparing the products of the two factories. In some vases, for example, the birds are quite similar in type, probably painted by the same artist, so that the question naturally arises, "Were they made at Bristol previous to the removal of the Plymouth works, or were they made at Plymouth?" Perhaps, after all, it is not worth while to be supercritical, so we will leave the subject, possibly for solution by some future expert.

Let us go back for a short time to consider the earlier period, where porcelain was first produced in Europe, and then trace the position that Bristol holds in this connection.

**Looking back.** In the German National Museum, at Nuremberg, many fine examples of Böttcher's work are to be seen. He was the first to produce porcelain of the hard character of the Oriental. In 1707 he had only succeeded in

making a close, compact, red hardware, differing very little from the ordinary stoneware; but by the discovery of a white tenacious clay by one Schnorr, Böttcher was enabled to manufacture the first white porcelain at Meissen, Dresden. The most vigilant efforts, the most terrorising threats and oaths, failed to secure secrecy, and soon Vienna, Höchst, Fürstenburg, and Frankenthal possessed and utilised the secret of making hard porcelain. The Royal factories at Louisberg, Berlin, Copenhagen, and St. Petersburg followed, and soon began to rival each other, and all to vie



**OLD BRISTOL.**—A plate with a gold Dresden border, and painted with festoons and flowers, and a plateau with twisted handles and openwork sides, painted with a bouquet and festoons of flowers. Very fine.

with Meissen. France, not to be behindhand, and finding, at first, no natural materials for making true porcelain, used an artificial paste, composed of various ingredients fritted together, and rendered semi-opaque by chalk and gypseous earth. This celebrated *pâte tendre* rivalled in beauty the best productions of other countries, and though the texture was not so firm as the hard paste, yet in colour and decoration it still stands first. This French soft paste, like that of our early English factories, differed from glass only in being semi-opaque and in having a soft lead glaze. The very defects of soft paste were of the highest value

for the softness of the glaze imparted such richness and depth to the enamel painting that it has the appearance of being incorporated with the glaze, or rather of being painted under it. In 1758 Sèvres became a Royal factory, which produced such famous colours as the *bleu de roi*, *bleu-turquoise*, violet, yellow, greens—*vert pomme*, *vert jaune*, *vert pré*, or *vert anglais*, and rose or red, especially the so-called rose Dubarry, which should be rose Pompadour, as it was invented twelve years before Mme. Dubarry appeared at Court, and all the best pieces were made before 1764, when Mme. de Pompadour died. The discovery of kaolin, or china clay, in France led to the manufacture of hard porcelain, which in 1768 displaced the *pâte tendre*. German porcelain, especially Dresden, was largely imported into England, and with Oriental and Sèvres formed the first examples from which English products were copied.

The English manufacturers complained of the German importations that they were "allowed to pass at the Custom House as for private use, by which means the shops abound with new stock, and public sales are advertised at the very beginning of winter, and in large quantities; but there is reason to believe, from the diminution in the price of Dresden china, that this is done on purpose to crush the factory established here (Chelsea), which was a project threatened last year." Then they go on to suggest "that considerable quantities have been entered at the Custom House for private use, beside what may have been allowed to pass as furniture to foreign ministers." They pray in their petition to Parliament "that the Commissioners of the Customs may be cautioned with regard to the admission of this ware under the pretence of private use, and that the public sale of it may not be permitted more than that of other prohibited goods." They further state that the seizures cannot be difficult, "as all Dresden china has a sure mark to distinguish it by; but if this commerce is permitted to go on, the match between a crowned head and private people must be very unequal, and the possession of the foreign manufactures will at any time, by the sacrifice of a few thousand pounds, have it in their power to ruin any undertaking of this kind here." The fiscal difficulty on the one hand, and the absence of sufficient financial support on the other, were responsible for the final failure of Bow, Chelsea, and Plymouth;

and Bristol, as we shall see, had only a short life, for though Champion had to meet heavy expenses in fighting the Staffordshire potters and the members of Parliament for that county, in their opposition to the extension of Cookworthy's patent, yet the Bristol works were only brought to an end after he had proved his ability to produce some truly exquisite specimens of general porcelain of the finest texture, in painting, modelling, and potting of the most artistic and finished style.

Turning back to the commencement of Champion's work, which resulted so disastrously, it will be remembered that Cookworthy's patent for the manufacture of Plymouth china was only taken out in 1768, so that Champion could not have made porcelain before that time, unless he had another source for the supply of



The Four Seasons.

the chief ingredients. Curiously enough, in 1765, his brother-in-law sent two boxes of "porcelain earth" from Charlestown, now, not then, in the United States; one box was for the Worcester works, and the other for the Earl of Hynford, from whom it came to Champion, after a Mr. Goldney had declined it. Here, then, was the basis of his experiments, for, writing in February, 1766, he says: "I had it tried at a manufactory set up here some time ago on the principle of the Chinese porcelain, but not being successful is given up." Neither was the experiment a success, the Bristol kiln failing to secure an effective temperature. However, the box of china-earth gave Champion the notion of making porcelain. He knew of the works at Plymouth; presently we find him

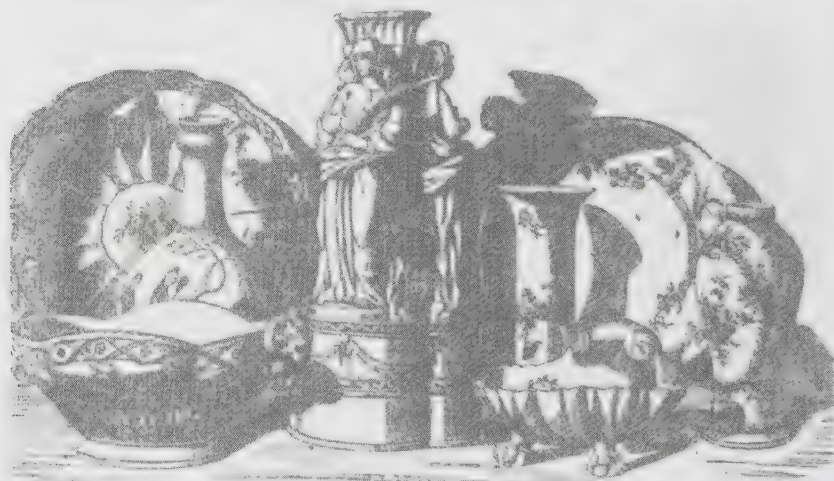


in 1768, working under licence from Cookworthy shortly after the patent was taken out, and the relations between the two men continued on the most friendly terms till Cookworthy gave up, in 1774, his connection with the Bristol works, when he writes: "I

**Earliest  
Examples of  
Bristol.**

have not had the least reason to complain of R. Champion's behaviour." The first advertisement of Bristol china is found in 1770, and one of the earliest examples is a moulded cream-

boat of very dry opaque body, made wholly of kaolin, or china-clay, and marked "Bristoll" in relief. Another early piece is a fine hard porcelain bowl, heavy in texture and substance, as well as imperfect in glaze, painted in blue under the glaze, in rude



**A Beautiful Group of Old Bristol.**

inartistic clotty colour, representing a Chinese landscape, with "The Blacksmiths' Arms," accompanied by the motto, "By hammer and hand all arts do stand." This bore mark No. 2. Another piece, a mug, had a part of a drinking song, with the music score in the interior. F.B. was Francis Brittan, and John Brittan or Britain was a foreman at the works, whose initials—No. 3—appear in some pieces of Champion's manufacture. These early specimens indicate that though, as yet, the Bristol works were not in active operation, yet early attempts to use flint and Cornish soapy rock, or steatite, gave Champion encouragement to approach Cookworthy and to proceed with the manufacture as soon as the former

received his patent. In 1771 the factory at Castle Green was in full operation, for a public advertisement of that date appeared: "Some beautiful services, ornamental figures, candlesticks, and many other valuable articles of the Bristol manufactory," for sale "on retail at Taylor's Hall." Again, in August, 1772, an auction sale was announced for September 1st: "Useful and ornamental china, the produce of the Bristol manufactory, consisting of very elegant figures, beautiful vases, jars, and beakers, with all kinds of useful china, blue-and-white and enamelled &c." Probably it was in this year that the turnover from Bristol to Plymouth began, because we know that Henry Bone, then seventeen years old, was transferred to the Bristol works, to complete the apprenticeship begun at Plymouth. He became a celebrated enamel painter, was admitted as R.A. in 1811, and died in 1834, leaving behind him an extraordinary reputation, which is still maintained, as shown by the prices paid for products from his pencil.

The illustrations are from the catalogue of the celebrated collection of Mr. William Edkins, which was sold in 1874 by Messrs. Sotheby, Wilkinson & Hodge.

The first advertisement to the trade, November, 1772, was as follows: "China.—At the manufactory in Castle Green, Bristol,

**The first  
Advertisement.**

are sold various kinds of 'The True Porcelain,' both useful and ornamental, consisting of a new assortment. The figures, vases, jars, beakers, are very elegant, and the useful ware exceedingly good. As this manufactory is not at present sufficiently known, it may not be improper to remark that this porcelain is altogether free from the imperfections in wearing which the English china usually has, and that its composition is equal in fineness to the East Indian (*sic*), and will wear as well. The enamell'd ware, which is rendered nearly as cheap as the English blue-and-white, comes very near, and in some pieces equal, to Dresden, which this work more particularly imitates." This will explain the frequent presence of the Dresden mark on old Bristol, though sometimes the mark—the crossed swords—was covered by the Bristol cross and a number, or a number was placed under the Dresden mark, as will be fully shown later when the marks are given.

We now reach the period when Cookworthy gave up his interest in the Bristol works. For the last few years Plymouth

had been working simultaneously with Bristol, for when Champion began to work, under licence, in 1768, he borrowed £4,500, and another £2,500 later; then in 1770 Cookworthy acquired an interest in the Bristol business. About two years later the transfer from Plymouth began, to be completed in 1773, and finally Cookworthy was paid out in 1774, when Champion became the sole proprietor. He confessed "to no knowledge as a potter than what he had acquired in the process of this manufacture, his profession as a merchant not putting more in his power; but he had the experience of Mr. Cookworthy, the inventor, one of the most able chemists in this kingdom. He had the experience of the manager of his works, a person bred in the potteries, and thoroughly conversant in manufactures of this kind. The workmen he employed were brought up to the branch, and he had spared no expense in encouraging foreign artificers."

Champion's early efforts included the manufacture of the commoner blue-and-white ware for domestic purposes. Marked specimens are rare, but some pieces with all the characteristics of Bristol are marked with a small black cross. The glaze of this early ware is much softer than that which ordinarily distinguishes Bristol china from all other. On comparing a specimen of Dresden or Oriental with Bristol, it will be observed that whilst in the two former the body and the glaze are distinct creations, Champion's glaze had so close an affinity for the porcelain body that it entered into combination with it and did not cover it with an independent glassy surface. Collectors will profit by carefully noting this important distinction. The effect was, doubtless, due to raw glazing, that is, the raw ware was dipped into the glaze and then fired at one operation. The great heat required to fuse the hard glaze constituted the chief risk in the work, so that, to make the cheaper blue-and-white ware, a softer glaze, fusing at a lower temperature was adopted. Single pieces, such as jugs, pickle-leaves, and plates of the usual body and glaze, blue-and-white, marked with a cross, are not so rare as marked specimens of this cheap ware. Brogniart was of the opinion that soft paste was made at Bristol about 1776, but the only corroboration of this is to be found in a few pieces ascribed to Bristol which were soft paste so far that they could be abraded by a file, though the glaze was harder and full of air bubbles. They were thick in substance,

**Champion's Early Efforts.**



**BENJAMIN FRANKLIN.**

**Bristol Hard Porcelain Flower Piece.**



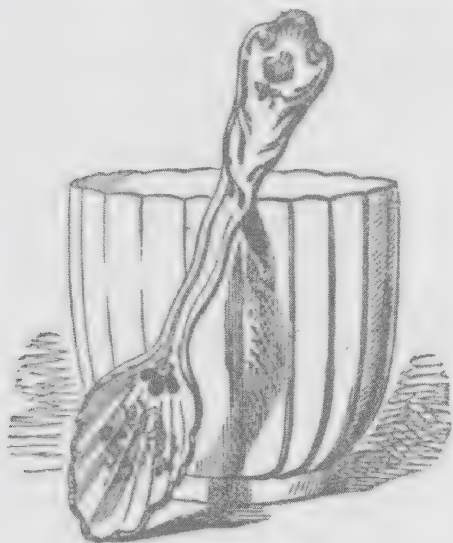
very transparent, marked with a cross, and painted with flowers in the peculiar lilac-grey enamel associated with the factories of Plymouth and Bristol. They may have been early experimental pieces with the variations common to that period, or they may have been the productions of the company of Staffordshire potters to whom Champion sold his patent rights in 1781. In any case, it is undeniable that Bristol china is hard paste, true porcelain of the best type, equalling Dresden, which was set up as the pattern, though Sèvres and other factories were also copied. Many small figures are still in existence which are marked 'Dresden, and believed to be such, though they are, without doubt, Bristol. The pattern, the decoration are purely Dresden, but in size they are smaller than the original Dresden figures from which they were moulded, owing to the shrinkage of the hard paste or body in the firing. Hard porcelain shrinks nearly as much as Parian, which is reduced by one-fourth in the kiln.

How many collectors are there who have specimens of the extraordinary flower plaques of Bristol? These examples of the application of hard porcelain in decoration show the highest delicacy combined with wonderful beauty, though they differ somewhat in style and in execution. G. G. in dead gold was the mark on one, indicating Gabriel Goldney, who was afterwards connected with the Bristol pottery works, whilst S. C. on another were the initials of Sarah Champion, who, writing in 1764, speaks of Cookworthy as being "the first inventor of the Bristol works," and again in 1771 says, "after dinner visited the works." These two plaques, though beautifully modelled by Thomas Briand or Bryan, lacked the exquisite grace and refinement displayed in other examples. They were always expensive, for the trade price of each plaque was more than £5, so that they were either made to order or for presents to personal friends. The oval plaques were about 6½ in. by 7½ in., though smaller ones measured 6 in. by 5 in., and the circular ones were about 3½ in. in diameter. Generally they were unmarked, but the Bristol cross is found on the beautiful medallion portrait of Benjamin Franklin, now worth its weight in gold. Bristol is credited with small baskets of flowers about 2 in. in diameter, in which the tiny blossoms are modelled with such rare skill and accuracy as to be really marvellous. If these specimens are soft paste they are not Bristol

**The Flower  
Plaques of Bristol.**



but Derby, being made by George Cocker, whose small baskets of raised flowers in biscuit were unique. The plaques were only one indication of the progress that the Bristol factory was making. Champion, it is true, had his time much occupied by the Parliamentary work attending his application for an extension of his



A Beautiful Teaspoon.

patent rights for a further term, but John Britan or Britain, his manager, was able to give such evidence before the Parliamentary Committee as to convince them of the justice of the application, and to assist us, by dated specimens showing his practical skill, in arriving at a proper estimate of the Bristol

**Trade Jealousy.** work. The story of trade jealousy is no new one. Having laboured to bring true porcelain to perfection under Cookworthy's patent, Champion petitioned in 1775 for an extension of fourteen years in order to recoup his heavy expenditure. Edmund Burke was his friend, and by his aid, with the support of the Whigs generally, the Bill granting the concession prayed for passed the Commons—majority, forty-nine. But the Staffordshire potters, headed by Josiah Wedgwood, were his opponents, and, in the Lords, Earl Gower, on their behalf, succeeded in inserting a clause which allowed any other persons

to use the materials which Cookworthy had discovered, "except such mixture in such proportions as are described in the specification." John Britain, in his evidence, stated that "he had had great experience in several china manufactures, and had made many trials upon all those that have been made in England, and found that all of them, except that of Bristol, were destroyed in the same fire that brought the Bristol to perfection." He produced to the Committee for their inspection several samples of the said kinds of china, and further stated that "they had not been able to bring the Bristol china to a marketable commodity until the last six months, but that sometimes they succeeded, and



Goblet from the Edkins Collection.

at other times they did not; yet now they were able to execute any order. They had been lately making considerable improvements in the manufacture, and particularly were endeavouring to perfect the blue, in which they had not as yet succeeded, though they had now a gentleman who had succeeded in a small way, in which they had been at considerable expense." Champion describes, in a letter to Edmund Burke, some of the samples to

Two Sets of  
Beautiful  
Tea China.

be exhibited to the Committee. "There are two sets of beautiful tea china: one from Ovid's "Metamorphosis," different subjects to each piece, an exact copy of the Dresden set; the other, Herculeanum antiquities, each piece a different subject; also two pairs of curious vases with festoons of fine flowers; and, as it is treason to make a new king, we only have made his representation." The last piece may have been either a bust of

George III., or, what is more likely, a Bristol plaque, decorated with the raised flowers to which reference has been made. Burke evidently took great interest in Champion's application to Parliament for an extension of his patent, for in March, 1775, he writes: "I find by some conversations the Wedgwood people think of

**Bristol.**

1.

2.

**F B**  
Jan<sup>y</sup> 9 1762

**I-B · 3.**

Early Marks.

giving you opposition. Their power is great; whether this ought to hasten you to town I cannot decide. They were a little discouraged by the person with whom they conversed. I perceive they are coming at your clay or at some substance like it. The idea of a present to Lady North is quite right in every respect. I hope your Herculaneum figures are on a brown or sort of pompadour ground, like the originals, or they will not be quite so well." One of the members of the Parliamentary Committee let

fall one of the special examples submitted—a beautiful cup or goblet. The fragments were long preserved by Britain's family and then lost, but two of the cups similar to that broken were acquired by Mr. Edkins. They were white and gold, 4 in. high, of wonderfully fine paste, nearly transparent, and almost as thin as Japanese eggshell, with the Dresden crossed swords in blue under the glaze (*see* illustration).

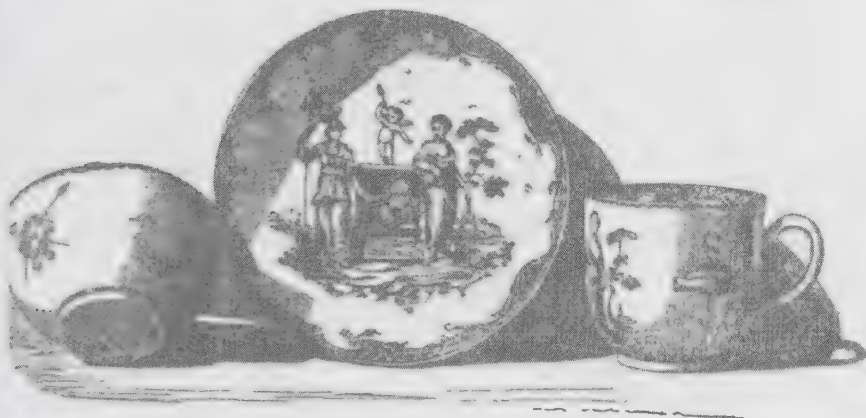
The quarrel between Champion and the Staffordshire potters, headed by Josiah Wedgwood, furnishes interesting reading, but it is too long to be quoted. The result was to

**Opaque Porcelain.** confirm to Champion the sole and exclusive right to use the Cornish clay and stone for the manufacture of transparent ware, but it allowed other potters the free use of the stone (petuntze) and of the clay (kaolin) in any proportions differing from that specified in Champion's patent, which meant that they could make opaque porcelain. During this struggle the process of improving Bristol china advanced until it reached perfection. A tea set, made for Joseph Harford in



1774 was marked inside with a script J. H., having the cross between the initials and the date 1774 below them. This date is the earliest marked date known. The paste and decoration were of the finest quality. In the same year Edmund Burke ordered a tea set for presentation to a Mrs. Smith, with whom he resided during a contested election at Bristol. The shape and painting were from Dresden models, the latter being the well-known wreaths and festoons in green. Each piece had the arms of the Smith family, with Mrs. Smith's initials, S. S., intertwined and painted in bright blossoms with rare precision and delicacy, and the gold-matt, or dead gold—not burnished—produced a very rich effect (*see*

illustration). The painter—Edward Shiercliff—was a local miniature painter. Even more beautiful, and certainly more elaborate, was the tea set given by Champion and his wife to Burke; which was afterwards—years later—sold by auction. The decoration consisted of two figures—Liberty, with a spear supporting a Phrygian cap, and with a shield on which was a Gorgon's head, faced Plenty, with a cornucopia, whilst between them was a pedestal with a coat of arms, surmounted by Hymen with a flaming torch. The pedestal, besides Burke's arms, bore the inscription—I. BURKE. OPT. B.M.R. ET. I. CHAMPION. D.D.D. PIGNUS AMICITIAE III. NON NOV. MDCCLXXIV. All of the large pieces bore this design, but the smaller teacups were slightly different. Each piece had a rich border of arabesque



design in gold, enclosing Byzantine pattern-work in canary-yellow (*see* illustration). The prices of these pieces under the

**Extraordinary  
Prices.**

hammer were extraordinary. The teapot was sold for £190, and later resold for £210; a chocolate cup and saucer, £90; cup and saucer £70; another, slightly imperfect, £40; the covered milk jug, £115. This is said to have been the most elaborate tea service ever made, and the cost of its manufacture must have been enormous. The inscriptions alone gave no less than 2,400 letters, and the pieces realised more than three times their weight in gold. What would be their value to-day? During the progress of the Bill—1775—Champion was presented to the Queen, and he



gave her two medallions of the King and Queen in relief, and some other beautiful specimens of his work. It is curious that one of Champion's opponents failed for some time to obtain a patent for making "patent stone" china, which, by burning, became perfectly white, and did not shrink under any temperature, to be used as a material for a new porcelain altogether different from that of Cookworthy or Champion. Spode purchased the right to manufacture this stone china, but the Marquis of Stafford, remembering the opposition which had been offered to Champion, and being offended at this patent being obtained, as well as being averse to a monopoly, declined to supply any more stone. It is also curious that Wedgwood in 1769 had taken exactly the course for which he opposed Champion. He secured a patent for encaustic decoration, and in a letter to his partner, Bentley, he

Wedgwood and  
Champion.

regretted that he had not got a patent for his intaglio seals. Wedgwood seems to have gloated over Champion's difficulties, for in 1778 he wrote: "Poor Champion, you may have heard, is quite demolished. It was never likely to be otherwise, as he had neither professional knowledge, sufficient capital, nor any acquaintance with the material he was working upon." Then he expresses the hope that now he would be able to get cheap growan stone and clay; but this hope was disappointed, for Champion carried on his business at Castle Green till 1781, and then sold it and his patent to a firm of Staffordshire potters, consisting of Messrs. S. Hollins, A. Keeling, John Turner, Jacob Warburton, William Clowes, and Charles Bagnall. It is doubtful whether Champion had anything to do with these works at New Hall, Shelton, which, at first, produced hard porcelain similar in paste and in defects to Bristol china, but inferior in decoration. No specific mark seems to have been used at New Hall before 1820, so that it is difficult to distinguish its hard paste from Plymouth, Bristol, or the so-called hard paste Lowestoft, to which its blue tea ware is often ascribed.

In 1810, New Hall made soft paste, and merged its productions into the commonly-termed Staffordshire. Champion's Act of Parliament served one purpose, if we judge by a letter, written by Horace Walpole, in 1775, in which he said, "To my sorrow I did not know that last year's Act to favour the Bristol manufacturers laid a duty of 150 per cent. on French china, and I

paid 7½ guineas for a common set of coffee things that had cost me but five." In that year, 1775, there was a sale exhibition of Bristol china in the Pump Room, Bath, of pieces "in enamel equal to Dresden, in blue-and-white to Nankin." In the same year, Bristol "True Porcelain" was advertised as the "Patent China at the manufactory in Castle Green." The comparatively few dated pieces of Bristol excite unusual interest, one already noticed being the "Harford" tea set. Another fine example was made for Mr. William Clowes, merchant of No. 33, Castle Green. The decoration is characteristic—the group of flowers, the scallops in gold on the rim—but the mark, as shown on the chocolate cup (*see illustration*), was the double monogram W.C. intertwined, surrounded



by a wreath in colours, inside the cup, the date and the number in gold, and the cross in blue on the bottom of the cup, outside. The dated examples are exceedingly rare. Specimens in the Schreiber collection in the British Museum, and the Mayer collection at Liverpool, will be found very helpful to the collector, because forgeries and spurious imitations are not detected by the marks, but by a knowledge of the peculiarities of the china itself. First note the decoration. The favourite form was green festoons of

leaves, sometimes surrounding classical heads or medallions, in each of which a vase is often minutely painted. Another form was the group of flowers, noted in the "Clowes" tea or chocolate set. Next note the gold on the rims. This was nearly always scalloped, as shown in the illustration, whether used on vases, cups, saucers, or plates. Now, the decoration could be more easily copied than the paste, and here we have a real

**A Real Guide.** guide. The paste has a series of spiral ridges, wreathings of whorls which can be detected when wheel-turned pieces are held up sideways to the light. Instead of the paste lying quite flat, these twisting whorls stand out so clearly as to be easily seen. They were caused by the potter's fingers pressing upwards whilst shaping the vessel out of the heavy clay during the rotation of the wheel, and are distinctive of Bristol. Again, the very high temperature necessary to fire this hard paste in the kiln made sundry defects—twists, bends, fire-flaws—in the early pieces especially, and also produced occasional accidental additions to the glaze, owing to bits of the seggars breaking off during the burning process. Further, the glaze of Bristol china is full of minute holes visible under a magnifying glass. It will be remembered that the glaze was applied, not to biscuit or to china that had already been fired once, but directly to the raw paste. Hence, during the vitrifying process, the glaze combined with the paste, and numberless minute bubbles formed and burst, leaving tiny marks. Technically, such a glaze is termed "bubbled." Both paste and glaze are hard, and cannot be cut with a knife, scarcely with a file. Professor Church thus describes the peculiarities of a piece of Bristol porcelain: "Paste—colour, milky-white; fracture, sub-conchoidal, slightly flaky; lustre of fracture, something between greasy and vitreous, under the microscope hackly; substance, apparently compact and homogeneous; glaze—thin, slightly bubbled, and having the hardness of fused felspar, about six in the mineralogical scale; hardness of paste, extraordinarily high, just that of quartz, seven on the scale. The analysis shows the cause of the hardness and other fine qualities—silica, 62·92; alumina, 33·16; lime 1·28; alkalies, 2·64 per cent. It will be seen that the lime and alkalies do not amount to 4 per cent., which is a remarkable amount for a fluxing or fusible ingredient. In hard paste, such as Oriental, it is 6 per cent.; Dresden, 6·3; Sèvres 7; whilst in *soft paste*, English china, often as much

as 33 per cent. is alkaline matter, bone earth, and fluxing salts, the remainder being silica and alumina. Probably no hard porcelain

**Little Alkaline  
Matter.**

was ever made with so little alkaline matter as the Bristol, which failed because it was too expensive; the common blue-and-white was undertaken too late, the American market was closed, the trade opposition resulted in heavy costs, and generally business was bad, owing to the wars. Richard Champion will be remembered as the man who, when Cookworthy declined the manufacture of hard porcelain, supported it with all his power, and improved it so that it became "an almost perfect manufacture." Dr. Blackmore, a noted collector, speaking of the cottage china, remarks: "The paste of the common Bristol cups and saucers is very translucent, and presents a yellowish tinge when held up to the light, and not greenish, like the Worcester paste. It is very hard under the file. It is often warped in the baking. Most specimens show the spiral lines, or striæ made in turning the paste on the wheel, familiar to all collectors of Bristol. The glaze is good and evenly distributed."

Bristol figures must have been numerous, as they were so constantly advertised, but, though they may be distinguished by paste, glaze, and decoration, they were

**Bristol Figures.**

frequently unmarked. The best known are the two sets of the Four Seasons, one of which has been previously given as an illustration. Similar figures were made at Derby in a larger size, and they were also copied in Staffordshire pottery. Another set—the Four Quarters of the globe—were 13 in. high: "Europe," with a book in one hand and a palette in the other; at her feet are trophies of war, with a horse reclining. "Asia" holds a vase with spices, and at her feet a camel is reclining (*see* illustration). "Africa" is represented as a young negress; her attributes are a lion and a crocodile, also an elephant's head. "America" is drawing an arrow from a quiver on her shoulder; in her left hand she holds a bow, and at her feet is a prairie cat. All of these rest upon scroll plinths. This set has been sold for £610. A third set of four were the Elements—"Fire," represented by Vulcan forging a thunderbolt; "Air," by a winged goddess holding Pandora's box and resting on a cloud; "Water," by a naiad with a net containing fish, with other fish at her feet, and a water urn; "Earth," by a gardener resting on his spade, having a basket of fruit at his feet.

The modelling is of astonishing spirit and power, full of life and beauty. Amongst other figures may be mentioned a beautiful group of three females holding baskets on their heads, standing on a pedestal round a triangular column; a Milkmaid



**Bristol Figure, "Asia."**

holding a pail, standing on a plinth; a pair, Boy and Girl, with dogs, marked B in blue; group, similar to the one described, but the three females hold funeral torches, in white porcelain; a pair, Boy and Girl, exquisitely modelled in white biscuit; a Girl with a Lamb, decorated in colours, other examples in white; a Boy seated on a barrel, holding a glass, and a Girl, the companion; another pair of a Boy and a Girl, playing on musical instruments, seated on scroll plinths. Animals and birds were often made, and to this class should be referred a large number ascribed to Derby and other factories: but they are hard paste, not soft. Such are a pair of groups of Sheep with Lambs, enamelled in brilliant colours and



finely modelled; and a figure of a Pheasant, enamelled in colours, and many others in colours, and in white biscuit or glazed white.

Champion's vases were the largest of his works, and, though they have all the distinguishing features to which reference has been made, which guarantee their origin, it

**Bristol Vases.** is to be regretted that they were not marked, as a general rule. He claimed that they were equal or superior to the Dresden. An illustration has previously been given of a very finely-decorated vase. Some were painted



Oval Plateau.

with exotic birds in brilliant colours, and with landscape backgrounds delicately pencilled. The design of others showed considerable skill, being painted with Chinese figures in medallions, with backgrounds imitating shagreen or shark-skin, often chosen by the Chinese themselves for a similar purpose. The form of these vases was usually hexagonal, 12 in. high, or to the top of the cover 16 in. Of the same size and shape were those (1) painted in monochrome in landscapes, two sides were blue, two green, and two

lake; (2) decorated with modelled sprays and flowers; (3) enamelled in blue and painted with sprays and leaves; and (4) decorated with birds and insects in compartments with a blue salmon-scale ground like scale-blue Worcester. The following catalogue description is from the Edkin collection: "A vase of hexagonal shape; four of the sides are painted with landscapes in colours, the other two in blue monochrome, all exquisitely pencilled. The gilded border, round the upper portion, beneath the neck, and at the angles, is a rich arabesque of elegant design." Probably the present value of this vase is more than £1,000. But it must not be thought that all Bristol vases were of an elaborate type such as those described. By far the greater number were smaller, and painted with simpler patterns, such as festoons of green leaves, bouquets of flowers or festoons of flowers with detached sprays. Most of the festoons of leaves or of flowers were suspended from a line of gold or of colour—red, blue, or lilac. The plateau (*see* illustration) gives a very good idea of the style and décoration of the finest quality of Bristol china. At the outer edge the scalloped gold can be seen, then the festoons enclosing vases of classical forms, in sepia, and the centre painted with a lovely group of cupids, surrounded by a matted gold border. It is worthy of notice that in the Edkin sale were two coffee cups painted with borders and festoons of flowers, marked with a cross, which were referred to as rare examples of *very soft paste*.

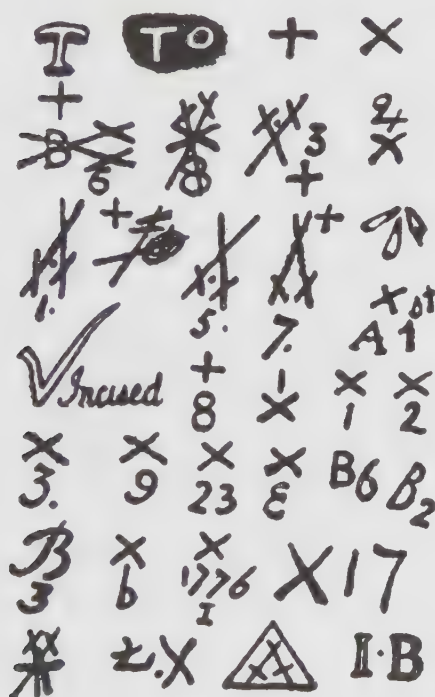
The early English factories marked their first products in a haphazard way. Some pieces had a mark, but the great majority

**List of  
all the Known  
Marks.**

had none, and can only be distinguished by the man who knows the paste and glaze and other peculiarities. Fulham, for instance, had no marks; that on Bow is uncertain.

Chelsea in its later period adopted the anchor; but the early ware is often questionable, and Worcester so changeful as to be almost impossible as to the classification in point of date. We have shown quite a number of Worcester workmen's marks, but the who and the when are unknown. Plymouth, the forerunner of Bristol, had a mark which was never doubtful—the symbol of tin, or the sign of Jupiter—but it was seldom used. Even when it is, uncertainty remains as to the place of origin—Plymouth or Bristol. The latter factory adopted two marks, the X and the capital B, and each, when used, has often a number, from one to twenty-four. All the

specimens in the possession of the family of William Stevens, who was a painter at the Bristol factory, were distinguished by the figure 2. Those marked by the figure 1 are most beautifully decorated, and are ascribed to Wm. Bone, the famous enameller, who, with Stevens, joined the factory as apprentice. In the list the figure 1 will be seen with the Dresden mark, which was copied by



Bristol Marks.

Champion when he copied the ware. The figure 1 will also be seen with the Bristol cross both above and below. There is nothing to show whether the cross or the B was first used. Probably the Plymouth mark was adopted in the earliest Bristol period, as a teapot, long preserved by the Britain family as a souvenir of Champion's work, had this mark in gold. The Dresden crossed swords are shown in the list, combined with the B and a number or with the X and a number, or simply with the cross without a

number, or, again, with the number without any other mark. Sometimes the Dresden mark is in faint blue under the glaze, with the other marks in darker enamel blue over the glaze, and now and again the number is found in gold. The commonest mark is the cross and the number in blue, which is frequently found on services decorated with scalloped gold edges and three gold lines, between which deep-blue ribbons are interlaced and accompanied by detached flowers. In the Edkin collection a fluted cream boat, with flowers in blue, in the Nankin style, was marked with a cross and an embossed letter T, for Tebo, a modeller, whose other mark, To, is found stamped on a statuette of the Marquis of Granby, sometimes ascribed to Bow. In the same collection a teapot, finely painted with flowers in lake and gold, arabesque borders, with green shagreen panels in the interspaces, on exceedingly fine paste, was marked with the initials I. B. on the bottom and inside the lid. These initials indicate John Britain, Champion's foreman (*see* previous references).

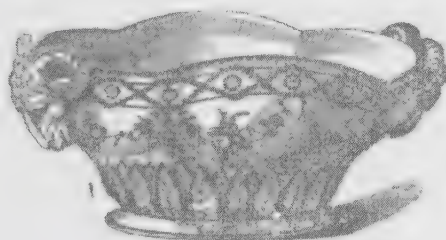
The formation of a collection is a costly amusement, but sale prices show that the difficulty is not to sell, but to get, really fine specimens. It will be increasingly difficult,

**Buy old Bristol  
for a Rise.**

even for the most wealthy, to collect them in the future. The following experience befell

the writer in a slum district of a seaport town. On the other side of the street, a little boy, seated on a doorstep of an old furniture shop, was banging the lid on to the teapot hard. Bang! smash went the spout. "Oh," says the mother in reply to an inquiry as to the price of the pot, "it is a good job for you that the spout is broken, or it would have been a shilling; now it is ninepence." A specimen Bristol teapot, marked with a cross and a number, now reposes in the writer's collection. Cost ninepence; would rather have paid a shilling if it had not been broken! The chances like this are few, but the continual withdrawal from the market of large numbers of pieces of old china must have a marked effect as time goes on, and an inevitable rise in prices must result. Special pieces will command special prices. A tea service, Bristol, blue border, etched in gold with oak leaves, marked with Dresden crossed swords, thirty pieces, sold for £7 17s. 6d. a few years since. To-day it would be cheap at £50. A bowl, circular, fluted, painted with flowers, 11½ in. diameter, with a teapot, painted with flowers, a teacup and saucer and two cream jugs, cost at auction £44 2s.

Two dishes, oval-shaped, painted with flowers in festoons and sprays, gilt edges, £16 16s. Set of four figures, "The Quarters of the Globe," 8½ in. high, £24 3s. Figures, pair, emblematical of Land and Water—a Woman with a lion, and a Man with a dolphin, 7½ in. high, £4 15s. Jug, small, shaped, painted with birds and foliage, £6 16s. 6d. Dish, oval-shaped, fluted, and one kidney-shaped, painted with bouquets and sprays of flowers, £15 4s. 6d. Tankard, cylindrical, painted with flowers, and two bowls with flowers and coloured borders, £9 19s. 6d. Teacups and saucers—two—and a small tray, painted with medallion heads in gilt borders and festoons of green laurel wreaths between, and a bowl and cream jug, nearly similar, £168. Teacup and saucer, painted with portrait medallions, green laurel festoons, gilt lines, and the interlaced initials "R.S.," being part of a service made by Champion for Sir Robert Smith, £37 10s. Teapot and cover and a bowl, painted with bouquets of flowers, £7 15s. Teapot and cover,



Two Compotiers, sold for £270.

painted with festoons of flowers and portraits in oval medallions, £12 5s. Tea service, painted with groups and sprigs of flowers in colours, with brown edges, twenty-two pieces, £42. Tea service, similarly painted, with gilt edges and handles, consisting of teapot, cover, and hexagonal stands, milk jug, eight teacups, six coffee cups, eight saucers, and a Plymouth cup and saucer, £39 18s. Dinner service, part of, consisting of four tureens, covers and stands, with two ladles, sixteen dishes of various sizes, and twelve plates, £76 6s. Vase, oviform, painted with flowers in colours and mounted with Louis XV. ormolu scroll handles, rims, and feet, 11½ in. high, £8 18s. 6d. Bowls, pair, fluted, painted with bouquets of flowers, 11½ in. diameter, £28 7s. Cabaret, decorated



with festoons of foliage in green and horizontal gilt lines, comprising oval plateau, teapot, sucrier and cover, milk jug, cup and saucer, marked with the Dresden crossed swords, £27 6s. Figures, pair, Lady with tambourine and Gentleman with lyre, 11 in. high, £52 10s. Two compotiers (*see* illustration), Edkin's sale, £270. Examples could be multiplied, but they all tell the same tale when compared with the values set upon Bristol at the present day. It is worth buying for the rise.

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